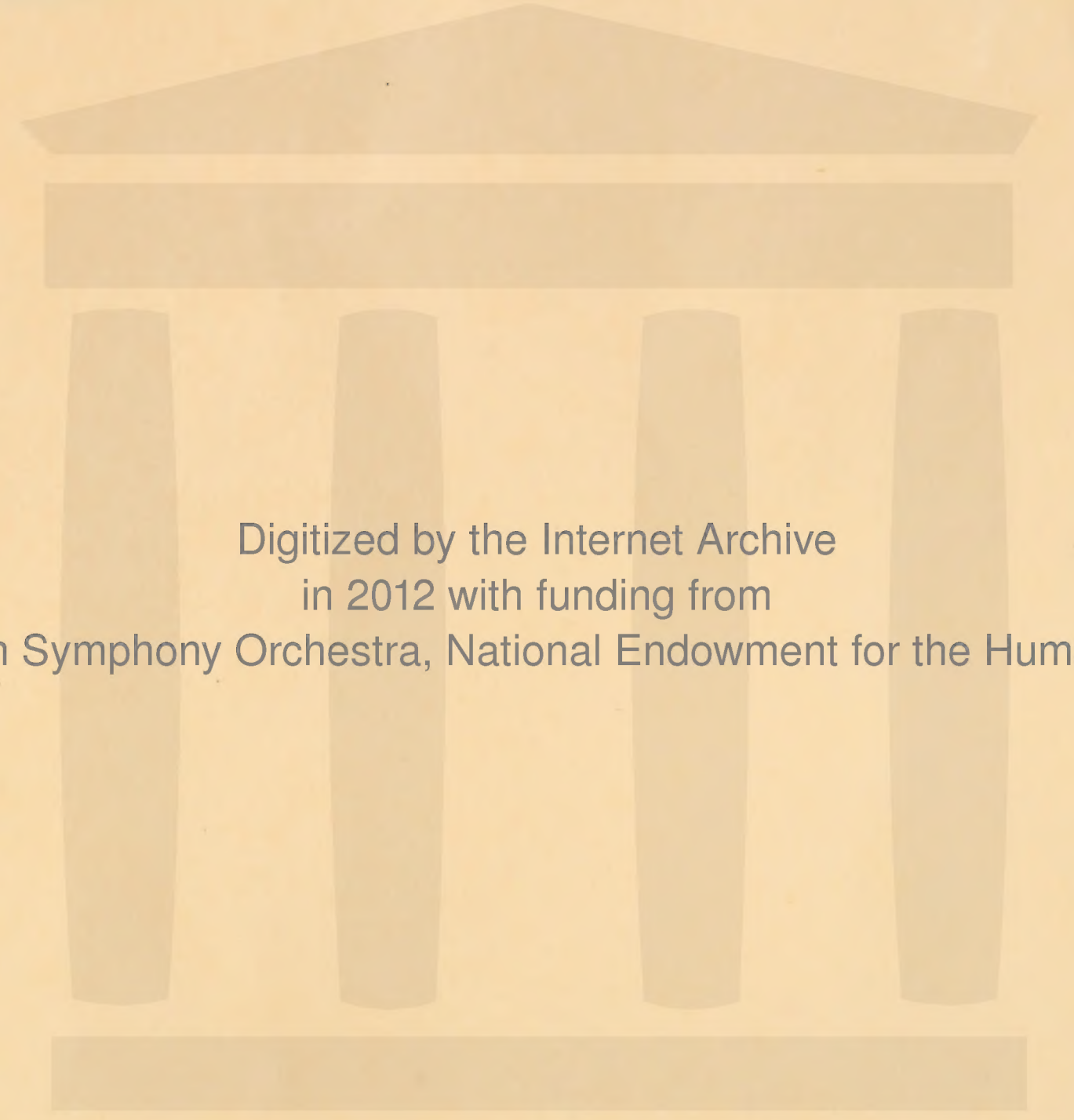
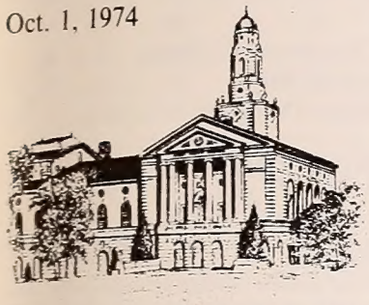


Digitized by the Internet Archive
in 2012 with funding from
Boston Symphony Orchestra, National Endowment for the Humanities

http://archive.org/details/bostonsymphonytr7475bost

bushnell prompter

Oct. 1, 1974



166 Capitol Ave., Hartford, Ct. 06106

Erma Bombeck, one of four distinguished personalities who appear on this year's Bushnell Morning Lecture Club series. Subscribers have a chance to win a theatre week in London! See page 4.

Boston Symphony
Page 7

National Band
of New Zealand,
Maori Dancers
Page 11

Gewandhaus Orchestra
of Leipzig
Page 13



You'll love us in:

Accra, Ghana
Amsterdam, Holland
Banjul, The Gambia
Belfast, No. Ireland
Buenos Aires, Argentina
Casablanca, Morocco
Copenhagen, Denmark
Edinburgh, Scotland
Freetown, Sierra Leone
Genoa, Italy
Gibraltar, Gibraltar
Glasgow, Scotland
Ibiza, Spain
Jersey, England
Kampala, Uganda
Kano, Nigeria
Lagos, Nigeria
Las Palmas, Spain
Le Touquet, France
Lisbon, Portugal
London, England
Los Angeles, U.S.A.
Lusaka, Zambia
Madrid, Spain
Malaga, Spain
Manchester, England
Monrovia, Liberia
Nairobi, Kenya
Ndola, Zambia
Newcastle, England
New York, U.S.A.
Palma, Spain
Paris, France
Recife, Brazil
Rio de Janeiro, Brazil
Rotterdam, Holland
Santiago, Chile
Sao Paulo, Brazil
Seychelles
Southampton, England
Tenerife, Spain
Tripoli, Libya
Tunis, Tunisia



You'll love our service to 44 cities in 26 countries and the way we go way out of our way to help get your customers on their way. For a schedule of flights you'll love, in New York call 212-697-3200, 800-442-5920, or 800-223-5400 or in L.A. call 213-489-1414, 800-252-0074 or 800-421-8226.

The airline airlines hate.

BRITISH CALEDONIAN AIRWAYS

STARTING JUNE 4, 19 FLIGHTS WEEKLY TO BRUSSELS, SERVICE FROM LONDON.

October 1 1974 — *Volume 20* Number 3

Contents

Entertainment Guide..... 3

Feature
B.M.L.C. Holds London Theatre Trip Prize Drawing..... 4

Programs
Boston Symphony Orchestra..... 7
New Zealand Band.....11
Gewandhaus Orchestra of Leipzig.....13

BUSHNELL MEMORIAL HALL
527-3123

L. Leverett Wright..... *Managing Director*
John K. Roosa, Jr...... *Assistant Manager in charge of Leasing, Production Requirements, Civic Music Association, & General Administration*
Leland S. Jamieson..... *Assistant Manager in charge of Program Publication & Building Supervision*
Ann B. Harding..... *Assistant Manager in charge of Personnel & Subscriptions*
Alice Chambers..... *Assistant Manager in charge of Promotion & Publicity, & Coordinator of the Bushnell Morning Lecture Club*
Murray H. Cohen..... *Controller & Box Off. Treas.*
Anne S. Andrews..... *Chief of the Box Off. Staff*
Richard W. Flaherty..... *Night Box Off. Treas.*
Edward W. Burke..... *Asst. Night Box Off. Treas.*
Ray R. Ginolfi..... *Asst. Night Box Off. Treas.*
Seymore S. Newman..... *Administrative Assistant and Chief of Ushering Staff*
Don Hawkes..... *Chief of the Maintenance Staff*
Charlotte S. Cagney..... *Financial Secretary*
James H. Martin..... *Coordinator of the Travel Film Lecture Series, Bushnell Subscription Circulars, & Special Projects*
Frances M. Gordon..... *Coordinator of the Bushnell Children's Theatre Series*

The Bushnell Memorial uses Steinway Pianos
Local Distributors: Watkins Brothers

The *Bushnell Prompter* is published September-May on the 1st and 15th, by the Horace Bushnell Memorial Hall Corporation, at 166 Capitol Avenue, Hartford, Connecticut. Subscriptions $2.50. Bushnell Memorial cannot guarantee, beyond posting reasonably in advance of publication date, mail delivery of *The Prompter,* which the U.S. Postal Service handles Third Class.

Editor: Leland S. Jamieson

Prompter Advertising Representative:
C. Fritz Spolen
Spolen Magazines — 15 Lewis Street
Hartford, Conn. 06103 — Telephone 247-9610

BUSHNELL MEMORIAL HALL CORP.
Mr. Appleton H. Seaverns, President
Mr. Horace B. Learned, Vice President
Hartford National Bank, Treasurer
Mr. Samuel Fuller, Secretary

Entertainment Guide: AT BUSHNELL

October

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	**9**	**10**	**11**	**12**
13	14	**15**	**16**	17	18	**19**
20	**21**	**22**	**23**	**24**	**25**	**26**
27	28	29	**30**	31		

Box Office Information 246-6807

The Bushnell Memorial Box Office opens daily, except Sundays, at 10 a.m. Please avoid calling between 12 noon and 2 p.m.

Telephone reservations may be requested not earlier than one week before the performance.

Mail Orders: Be sure to enclose stamped self-addressed return envelope. Checks or money orders should be made payable to Bushnell Memorial Hall. Mail to Box O, Station A, Hartford, Conn. 06106.

NOTE ON TICKET BUYING:

Abbreviations used in this guide are: **O**, Orchestra; **PB**, Parterre Boxes; **1BL**, 1st Balcony Loges; **1B**, 1st Balcony; **2B**, 2nd Balcony.

Unless otherwise noted, telephone reservations start *one week* before curtain, window sale at the box office *three weeks*. Mail orders are handled in the order received, and may be sent at any time.

7

Boston Symphony Orchestra, Seiji Ozawa, conductor, Mon. at 8 p.m., presents Ravel's Le Tombeau de Couperin, Rush's The Cloud Messenger, and Strauss' Don Quixote. This is the opening concert in the Bushnell Symphony Series. Tickets for Orch. at $7.50, $6.50, Parterre Boxes $10.00, 1st Bal. Loges $7.50, 1st Bal. $7.50, $6.50, $5.75, 2nd Bal. $4.50, $3.50, $3.25.

9

Hartford Symphony Orchestra under the baton of Arthur Winograd presents at 8:15 p.m. Wed. guest pianist Van Cliburn and the following program: Vaughan Williams' Overture to "The Wasps," Haydn's Symphony No. 102 in B flat, Dvorak's Symphonic Variations, and Rachmaninoff's Piano Concerto No. 3. Tickets for Orch. at $7.50, Parterre Boxes $10.00, 1st Bal. Loges $7.50, 1st Bal. $7.50, $6.50, $5.50, 2nd Bal. $4.50.

10

National Band of New Zealand and Maori Dancers, Thurs. at 8 p.m., presents a festival of Polynesian Dancing and British Band Music reflecting the fusion of New Zealand's native and Colonial traditions. Tickets for Orch. at $4.50, $4.00, Parterre Boxes $5.00, 1st Bal. Loges $5.00, 1st Bal. $4.50, $2.50, 2nd Bal. $2.50, $1.50.

11

Richard Pryor, stand-up comedian, plays the Bushnell Boards Fri. at 8:00 p.m. Tickets: **O** $6.50, **PB** $6.50; **1BL** $5.50, **1B** $5.50, **2B** $4.50.

12

Gewandhaus Orchestra of Leipzig under the baton of Kurt Masur (second event in the 1974-75 Bushnell Symphony Series) presents Sat. at 8 p.m. the following program; Schuman's Symphony No. 4, Mattus' Violin Concerto (with soloist Manfred Scherzer), and Brahms Symphony No. 4. Tickets for Orch. at $7.50, $6.50, Parterre Boxes $10.00, 1st Bal. Loges $7.50, 1st Bal. $7.50, $6.50, $5.75, 2nd Bal. $4.50, $3.50, $3.25.

15

National Israeli Chassidic Song Festival, 8 p.m. Tues., presented by Debron Productions, Inc. Tickets **O** $8.50, **PB** $9.00, **1BL** $9.00, **1B** $8.50, $7.00, **2B** $5.50.

16

Neil Simon's new comedy, *"The Sunshine Boys,"* featuring Robert Alda in the lead role, plays Bushnell's boards Wed. night at 8 p.m. Tickets for Orch. $6.50, Parterre Boxes $7.50, 1st Bal. Loges $7.50, 1st Bal. $6.50, $5.50, 2nd Bal. $3.50, $2.00.

SERVICE
is a big word at
GENERAL



WATCHDOG OIL HEAT
SERVICE BY THE
GENERAL
OIL COMPANY



568-3500



Our 73rd year of friendly, personal attention by resident ownership & skilled mechanics providing complete heating service.

133 Riverside Drive
East Hartford, Connecticut

33rd Season 1974-1975

Connecticut Opera Association

William B. Warden, *General Manager*

SPECIAL ANNOUNCEMENT

The Connecticut Opera Association presents its 33rd Season of 5 great performances featuring a distinguished list of World Famous Stars.

Saturday, October 19, 1974
Verdi's **"Aida"** with Marina Krilovici, Giorgio Casellato-Lamberti, Bianca Berini and Ara Berberian

Saturday, December 7, 1974
Verdi's **"La Forza del Destino"** with Martina Arroyo, Giuseppe Giacomini, Louis Quilico and Giorgio Tozzi

Thursday, January 23, 1975
Puccini's **"La Boheme"** with Anna Moffo and Luciano Pavarotti

Saturday, March 15, 1975
Puccini's **"Manon Lescaut"** with Montserrat Caballe, Bernabe Marti and John Darrenkamp

Saturday, April 26, 1975
Donizetti's **"L'Elisir d'Amore"** with Roberta Peters, Giuseppe Campora and Spiro Malas

Bushnell Memorial
8:00 P.M. Curtain
Artists and Operas subject to change
No Refunds

Be assured of the same seat for the entire season. **Orchestra: $75; First Balcony: $75, $65, $50; Second Balcony: $35, $25, $20.**

(Suggested minimum tax-deductible contribution: add 25% to your subscription price.)

Make checks and money orders payable to Connecticut Opera Association, 15 Lewis St., Hartford, Ct. 06103 (527-0713).



Green, Apr. 9

B.M.L.C. Holds London Theatre Trip Prize Drawing



Holm, May 9



Niven, Nov. 7

Bushnell Morning Lecture Club guest speaker David Niven on Nov. 7 will draw the winning ticket for a one-week London Theatre Tour for two, including air-transportation by British Caledonian Airways. The door prize is offered by the Bushnell Morning Lecture Club to its members. The first 1,000 members will receive two chances for the prize.

The Morning Lecture Club, in its second season, presents four 11 a.m. lectures at the Bushnell Memorial, followed by an optional luncheon and discussion at the Hilton featuring the speaker as guest of honor.

This season's speakers include: David Niven, Thurs. Nov. 7; nationally syndicated humor columnist Erma Bombeck, Thurs. Mar. 6; Savoyard Martyn Green, Tues. Apr. 8; and music and drama star Celeste Holm, Fri. May 9.

Film star David Niven will open the series with his lecture, "Around the World of David Niven." The international film personality and Oscar and Academy awards winner has over 80 leading films to his credit. Presently he is working on a third book.

Erma Bombeck, a nationally syndicated columnist, will speak about the life of "housewife, garbage hustler, and pretty face" in "Would You Believe — The Love Goddess." Her column and books evidence her talent for coining phrases aptly describing humorous episodes in the life of the middle American housewife.

Savoyard Martyn Green will discuss "The Importance of Humors" in a talk which takes a close look at W. S. Gilbert. Mr. Green starred for 25 years in principal comedy roles with London's D'Oyly Carte Gilbert & Sullivan Company, and is looked upon as one of the greatest authorities on, and performers of, the works of Gilbert & Sullivan. He continues to appear in starring roles on stage, in motion pictures, and on T.V.

Musical and dramatic star Celeste Holm will talk on "A Personal Harvest," a discussion of her stage and film roles. In honor of the Mark Twain Memorial's Centennial Celebration, Miss Holm will give special attention to her role as Aunt Polly in the recent film, "Tom Sawyer." Miss Holm's career has been a varied one including supper clubs, state tours across the U.S. and abroad, Broadway, and film and T.V. roles.

A $10 membership includes the four lectures, a morning coffee hour, babysitting, and a free shuttle bus. The Hilton luncheon and discussion is optional, and includes free parking. Group and Senior Citizen discounts are available. For information phone the Bushnell Memorial at 527-3123.

17

Jackson Brown, sponsored by Guber, Ford and Gross, Thurs. at 8 p.m. will present an evening folksong concert. Tickets **O** $6.50, **PB** $6.50, **1BL** $6.50, **1B** $5.50, **2B** $4.50

19

Connecticut Opera Association presents Sat. at 8 p.m. Verdi's "Aida," starring Marina Krilovici, Giorgio Casellato-Lamberti, Bianca Berini, Giovanni Ciminelli, Ara Berberian, and Louis Sgarro. Tickets for Orch. at $16.00, 1st Bal. Loges $16.00, 1st Bal. $16.00, $14.00, $11.00, 2nd Bal. $8.00, $6.00, $5.00.

20

Slask, a dazzling Polish Song and Dance Company numbering 60 dancers and 50 musicians and a wardrobe of some 2,000 costumes, appears on Bushnell's dance stage Sun. with performances at 2:00 and 7:00 p.m., under the auspices of Edmund Liszka. Tickets to Slask (pronounced "Shlonsk") for Orch. $8.80, Parterre Boxes $9.35, 1st Bal. Loges $9.35, 1st Bal. $8.80, $7.70, 2nd Bal. $5.50, $4.40, are now available at *Liszka Travel Agency,* 11 Charter Oak Avenue, Hartford, by mail or over the counter. Call 249-6255.

21 & 22

Aida, 1:00 p.m. Mon. and Tues., is presented in special matinee performances sponsored by the Connecticut Opera Guild and the Connecticut Opera Association for area students and senior citizens. Tickets for students are available through area schools. Limited tickets at $2.50 for senior citizens are available through senior citizen centers. For details phone 522-9474.

23

Connecticut Yankee in King Arthur's Court, 10:30 a.m. and 1:15 p.m. Thurs. by special arrangement with Hartford area schools. This Mark Twain adventure classic is performed by The National Theatre Company. Admission is $1.25 for students, teachers free. Teachers receive a study guide with seat reservations six weeks in advance of performance. Teachers may secure further information on this field trip opportunity by calling Fran Gordon, (203) 523-0320.

23

Civic Music Association, 8 p.m. Wed., presents Julian Bream, superb English guitarist and lutanist. His recital is the first attraction in the current season's series. Admission is by Civic Music membership only. Contact A. Botticini at 527-3123 for information.

24

Connecticut Yankee in King Arthur's Court, 7:00 p.m. Thurs., is presented as a special performance for area groups. General admission is $1.50.

25, 26, 27

Shakespeare's Britain — Today," 8 p.m. Fri. & Sat., 2 & 5 p.m. Sun. This travelogue, personally narrated by Eric Paval, takes the arm-chair traveler to regions in the British Isles famous for their history and for their link to Shakespeare's plays. Tickets: **O** $2, $1.75, **PB** $2, **IBL** $1.75, **1B** $2.00, $1.75, $1.25, **2B** $1.25.

30

Hartford Symphony Orchestra, 8:15 p.m. Wed., presents Kyung-Wha Chung, violinist, in a Mark Twain Centennial Concert under the baton of Music Director Arthur Winograd. The program is Elgar's "Cockaigne Overture," Dvorak's "Romance for Violin and Orchestra," Prokofieff's Violin Concerto No. 2 in G Minor, and Saint-Saens' Symphony No. 3 (Organ). Tickets: **O** $7.50, **PB** $10.00, **IBL** $7.50, **1B** $7.50, $6.50, $5.50, **2B** $4.50.

(Continued on page 6)

finlay brothers printers
390 capitol ave., hartford, conn. 522-6291

Elsewhere: Potpourri

Bushnell Promenade Gallery, through Oct. 31, features a special Exhibit celebrating the Mark Twain Memorial Centennial. Works on exhibit range from the rarely-shown Korder portrait of Clemens (1935), and three oils from among daughter Clara's favorites, to prints, lithographs, and memorabilia of historical interest reflecting the rescue of the house at 351 Farmington Avenue for a memorial to him. Promenade Gallery Viewing Hours are 3-5 p.m. Wednesdays, at 166 Capitol Avenue.

*

Farmington Valley Arts Center, Avon Park North, Avon, maintains a gallery and information office featuring invitational one-man and group artists' shows, educational and travelling exhibits. Visiting hours are Weds. - Sat. 11 a.m. -3 p.m., Sun. 1 - 4 p.m. Society of Conn. Craftsmen hours are Wed. - Sat. 11 a.m. -3:30 p.m., Sun. 1 - 3 p.m. Book Barn hours are Wed. - Sat. 11 a.m. - 4 p.m., Sun. 12:30 - 4 p.m. Studios Daily at each artist's discretion. Call (203) 678-1867.

*

Hartford Art School's Joseloff Gallery presents an exhibit of paintings and drawings by Hartford-born artist Frederic Church, in cooperation with the Mark Twain Centennial. Call (203) 243-4393 for details. Admission is free. Hours are Mon. - Fri. 9 a.m. - 4:30 p.m., Mon. - Thurs., 7 - 9 p.m.

*

Hartford Jewish Community Center, 335 Bloomfield Ave., West Htfd. announces an exhibit and sale of portraits by Irving Katzenstein, thru Oct. 13, from 4:30 - 6:30 p.m. daily.

*

Jewish Community Center, New Haven, thru Oct. 4, presents "Photographs by D. C. Pinckney and Mark Fineman." For Center hours call (203) 865-5181.

*

Litchfield-Torrington Auxiliary of Child & Family Services, Northwest, Conn., sponsors the Third Annual Litchfield Art & Craft Show-Sale Oct. 12 & 13, 10 a.m. - 5 p.m. Free Admission and refreshments at Litchfield Junior High School, Route 202, Litchfield.

*

Mark Twain Masquers, Oct. 4, 5 and 10, 11, 12 presents "Butterflies are Free," a humorous and inspiring love story for all ages. Curtain at 8:00 p.m. For tickets, write Mark Twain Masquers, Inc., 170 Kingswood Road, West Hartford 06119, or call 247-9625.

*

Polka Dot Playhouse, Pleasure Beach — Exit 29, Bridgeport, Oct. 4 - Oct. 28, presents "And Miss Reardon Drinks a Little." Fri. & Sat. eves at 8:30 p.m., Sun. matinee Oct. 13 at 2:30 p.m. For ticket information call (203) 374-1777.

*

Trinity College Cinestudio, Sept. 29, 30, Oct. 1 "Four Nights of a Dreamer" and "Sambizanga"; Oct. 2, 3, 4, 5, "The Chaplin Revue" (G); "Alice in Wonderland" (G); Oct. 6, 7, 8 "20,000 Years in Sing Sing" and "The Big Sleep." General admission $2.00, Students $1.50. Call 527-3811 for starting times.

*

Trinity Episcopal Church presents Music Mid-day: Half-Hour recitals on Tuesdays at 12:10, admission free. Oct. 1, Marsha Hogan, soprano, and Clinton Johnson, baritone; Oct. 8, Susan Ladr, harpsichord, John Lagerquist, flute, and Janet Piez, oboe; Oct. 15, Richard Poffey, organ; Oct. 22, Charles Fidlar, baritone; Oct. 29, Michael Moody, viola.

*

Wadsworth Atheneum, Oct. 13 - Nov. 3, Rare books and bookplates from the museum collection. Museum hours: Tues. - Sat. 11 - 4, Sun. 1 - 5. Admission: under 12, free; 12 to 18, $.50; over 18, $1.

*

Wesleyan University, Middletown thru Oct. 16, presents "Prints & Drawings by David Schoor and Ceramics by Mary Risley," Center for the Arts, Tues. - Sat. 10 - 4 p.m. Sun. 2 - 5 p.m. (347-9411).

*

Yale School of Music, Sprague Memorial Hall, 470 College St., Oct. 8 at 8:30 p.m., presents the Prague String Quartet. For ticket information call 436-1971. M.W.

Notes on the Program

(C)

Boston Symphony Orchestra, Inc.

MAURICE RAVEL (1875-1937)

Le tombeau de Couperin

Program note by James Lyons

As a work for solo piano — Ravel's last, incidentally — *Le tombeau de Couperin* was not a notable success. Strictly speaking it could not have been, because it marked a stylistic retrogression after the harmonic leaps forward in the *Valse nobles et sentimentales* and *Gaspard de la nuit.* But fortunately that was not the end of the matter.

Two years later, Ravel was delighted to hear that Jean Borlin wanted to choreograph *Le tombeau* for Rolf de Mare's Swedish Ballet (actually the suggestion had come from Ravel's old Montmartre confrere, the conductor D. E. Inghelbrecht). Whereupon the composer himself scored four of the movements as a concert suite, omitting the Fugue and Toccata, and also, significantly, omitting all of the dedications — as if to testify that in this orchestral guise *Le tombeau* was not a mere arrangement but a new work altogether, intended to have a life of its own. And so it has had, ever since its Paris premiere on February 28 1920.

Ironically, the orchestral version of *Le tombeau de Couperin* probably has more neoclassic purity in its resplendence than the leaner-lined keyboard prototype. The modern orchestra, after all, was the instrument Ravel knew best. No matter, it is a masterpiece of its genre — whether or not one agrees with Edwin Evans that the composer incarnated "the very spirit of the precise

First Event, Bushnell Symphony Series, 1974-75

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, *Music Director*

COLIN DAVIS, *Principal Guest Conductor*

NINETY-FOURTH SEASON

SEIJI OZAWA, *Conductor*

PROGRAM

Le tombeau de Couperin ..... RAVEL
Prelude
Forlane
Menuet
Rigaudon

The Cloud Messenger ..... RUSH

INTERMISSION

Don Quixote — Op. 35 ..... STRAUSS
Introduction
Theme with Variations
Finale

JULES ESKIN, *cello*
BURTON FINE, *viola*

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon
Baldwin Piano
Deutsche Grammophon & RCA Records

Est. 1909



Again this Fall...

Hickey-Freeman
leads the way.

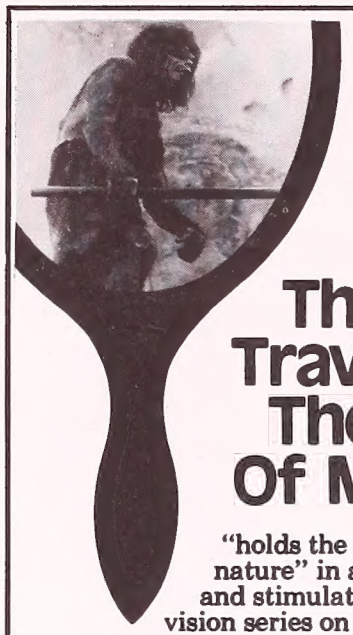
Our new Fall collection of particularly fine suits and sport coats from Hickey-Freeman maintains its definite edge of leadership in quality, fashion, and comfort. The excellence and handsome appeal of superb fabrics, expertly styled and carefully hand-tailored by Hickey-Freeman's master craftsmen, establish a commanding presence in your behalf. The ultimate in finer men's clothing. From $275.

Stackpole, Moore, Tryon

115 ASYLUM STREET, HARTFORD

We pay your parking charge up to one hour

CLOSED MONDAYS / OPEN THURSDAY 'TIL 9



The Travelers Theatre Of Man

"holds the mirror up to nature" in a dramatic and stimulating television series on vital aspects of human nature — past and present.

In the belief that understanding our human behavior is one of the keys to unlocking our possibilities, The Travelers presents The Theatre of Man as part of its pledge to serve people through constructive and innovative channels.

There are no pat answers to our man-made problems. But we feel you'll be intrigued by the thoughts and questions these programs will provoke.

Watch for them on your local ABC station.

THE TRAVELERS
MAYBE WE CAN HELP.

Yellow Cab
At Bushnell's East Entrance
ELSEWHERE/Dial 522-0234

and ordered classicism of the eighteenth century."

The concert suite comprises a *Prelude, Forlane, Menuet,* and *Rigaudon.* The forlane is akin to the jig, but not to Bach's because, being Italian in origin, it is not contrapuntal. Admirers of Oliver Wendell Holmes will recall his use of 'rigadoon' as a synonym for 'sashy' in *Elsie Venner;* Rousseau had ascribed the form to a certain dancing master named Rigaud, but in fact no one can attest to its origins.

LOREN RUSH

The Cloud Messenger

Loren Rush began the study of piano at the age of six and gradually extended his studies to include bassoon, contrabass, percussion and the Japanese koto, the instrument he uses as a compositional aid. He studied composition with Robert Erickson and attended San Francisco State University, where he received a doctoral degree. His fellowships and awards include the Rome Prize, the Institute of Arts and Letters Award and a Guggenheim Fellowship. He has been active in the San Francisco Bay Area both as a conductor and instrumentalist in the performance of new music.

Mr. Rush wrote the following comments for the American premiere of *The Cloud Messenger:*

"After the premiere of *Nexus 16* at Tanglewood in 1964 Erich Leinsdorf asked me to write a piece for the Boston Symphony Orchestra. By the following summer in Point Richmond I had a fairly precise mental image of the piece and even a few sketches, and by the fall of 1967 I was able to show him in New York the score in nearly complete form, except for some of the detail. He agreed to program the piece as soon as he received the score in a form complete enough that the performance parts could be made. *The Cloud Messenger* was completed in the summer of 1970. By then I had been living in Rome for a year and Erich Leinsdorf had retired from the Boston Symphony Orchestra.

"*The Cloud Messenger* was premiered in 1971 with the Rome Symphony Orchestra (RAI) conducted by Giamplero Taverna. It is in one movement and scored in ninety-nine individually defined instrumental parts. It is mainly dramatic, a sort of musical 'theater of the mind' where several musical 'characters' are developed in various dramatic relationships. Liszt probably would have called it a tone poem.

"The title is somewhat more evocative than descriptive."

RICHARD STRAUSS 1864-1949
Don Quixote, Fantastic Variations on a Theme of Knightly Character op. 35

Program note by John N. Burk

Strauss completed the score of *Don Quixote* on December 29 1897. Fritz Wullner conducted the premiere at Cologne on March 8 1898.

Don Quixote, more than any other subject which Richard Strauss fell upon in the triumphant progress of his tone poems, seemed to match his musical proclivities. The strain of the bizarre which runs through all his music, his richly apparelled melodic felicity, the transfiguring passion which sets the seal of enduring beauty upon each of his more important scores — these qualities were finely released and closely integrated by the tale of the lunatic knight, where also eccentricity becomes

charm, where gross realism, at one moment ridiculous and pitiable, is suddenly touched with the dreams and visions of chivalry.

INTRODUCTION: — Strauss's Variations' have no real resemblance to the classical form of that name. Instead of one theme, there are three, corresponding with the principal characters in the story almost as leading motives: Don Quixote, Dulcinea — the lady of his dreams — and Sancho Panza. Each appears constantly in relation to the succession of musical episodes. Indeed, the themes are not varied in the traditional sense of ornamentation or modification by development. They rather proceed on their way basically unchanged, encountering various adventures in a musical sense corresponding to the story, reflecting the circumstance of the moment as higher or baser aspirations collide with reality and are rebuffed.

THEME: — The theme already clearly indicated and developed is first stated in its rounded fullness by the solo cello. There follows immediately the theme of Sancho Panza. It emerges from the bass clarinet and tuba with an earthy peasant plainness and is taken up by the solo viola. For the remainder of the tone poem, the cello is to depict Don Quixote, and the viola his squire.

VARIATIONS: — 1) The adventure of the windmills — 2) Encounter with a "warlike" flock of sheep, bleating (muted brass) — 3) A musical dialogue suggestive of the many discources Don Quixote holds with his squire, Sancho, who cannot follow his master's glittering vision — 4) A company of pilgrims singing hymns along the road whom Don Quixote takes for desperadoes abducting a great lady — 5) The "Vision of Dulcinea" which Quixote suffers during an all-night vigil, ending in a rapturous nocturne — 6) On the road Sancho makes an allusion to Dulcinea as they pass a blowsy country wench, causing Quixote to swear vengence upon the insidious magic power he thinks has transformed Dulcinea into said wench —

7) Seated blindfolded on a wooden horse, the two fancy they are galloping through the air — 8) Quixote, believing an empty boat he and Sancho discover at the banks of a stream has been placed there by a magical agency, takes off in it with Sancho to accomplish a "rescue" . . . which turns out to be themselves when they capsize — 9) Quixote rides a charge on two mendicant friars on their mules, thinking them malignant magicians responsible for all the tricks played upon him — 10) A friend, seeking to cure Quixote, dresses in knightly armor and challenges him to a duel, bests him, and induces him finally to adopt the simple life of the shepherd.

FINALE: — The death of Don Quixote. The Knight has regained his sanity (his theme loses its eccentric guise) but his spirit is broken and his strength is ebbing away. His friends and the members of his household, gathered around him, are incredulous at first as he addresses them in words of sound sense.

Strauss rises to the pathos of the last moment in the life of the ridiculous madman whose efforts have been futile and wasted, yet somehow in reminiscence enduringly noble and touching. The voice of the cello ends with an expiring sigh before the final cadence.



MUSIC STUDY

for Children and Adults

Voice (Popular and Operatic)
Piano and all instruments
Musical Theatre Program

Many and Varied Performance Opportunities

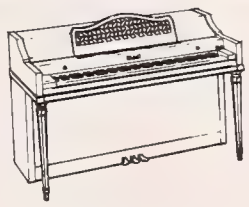
For Registration and Information Call:

ALBANO BALLET ACADEMY

"Connecticut's Performing Arts Training Center"

130 Washington St., Hartford, Ct.
247-1519





$3.75 per week

Rent it. Try it.
Rent applies if you buy it.

BALDWIN

The Sound Investment

Exclusive Distributor in Northern Connecticut.

CLAVIER

Route 44 — **AVON**
Next to Caldor's — **678-1311**



Allen ORGAN STUDIOS
219 Asylum Street
(opposite Civic Center)
525-5444

The hospitality of "old" Hartford still prevails at Allen Organ Studios, located in the historic Goodwin Building, shown here as it looked in the 1880's. Visit us for old-fashioned values in fine pianos and organs.

Festival of the Nations

Part One: A Selection of Recent Foreign Films

Wadsworth Atheneum / Hartford
October 2–19, 1974
Admission: $1.50

Festival of the Nations: Part Two.
A Selection of International Film Classics will begin on Wednesday, October 23 and continue through December 21, 1974.

Tickets: In advance at the Atheneum Shop, or at the Box Office. There are no telephone reservations or refunds.

For current information call 247-3695.
To receive a complete schedule by mail call 278-2670.

Presented in association with **The American Film Institute**

Wadsworth Atheneum

THE CORSAIR: A scintillating arrangement of the Berlioz Overture, made in 1971 by Geoffrey Brand, while he was professional conductor of the famous Black Dyke Mills Band of England.

NIMROD: One of the variations from Elgar's "Enigmas" arranged by Dr. Dennis Wright.

TRUMPETS WILD: A Cornet Trio in modern idiom, adapted from Robert Schumann's "Wild Horseman" (his album for young people, 1848 Op 68).

CHALLENGING BRASS: An original work for brass band, commissioned by BBC in 1967 for its competition of the same title.

THE HEADLESS HORSEMAN: The Rider may have lost the head but the horse has certainly been given his!

NAPOLI: Virtuoso style cornet solo, based on a famous popular Italian tune.

FROM THE NEW WORLD: Not the entire symphony, but the best known themes arranged by Drake Rimmer.

PRELUDE FOR AN OCCASION: A majestic fanfare is followed by the main allegro section. Shortly another fanfare-like motif appears, passed between cornets and trombones. Other melodic ideas are introduced before the opening fanfare returns in varied form. A Coda conludes the Prelude.

SPECTRUM: Red, Orange, Yellow, Green, Blue, Indigo and Violet. Except that composer Gilbert Vinter changed the last color to purple, this work gives a vivid musical picture of the colors in correct order.

TREBLE TROMBONES: Eight trombones in a lively rendition of a happy trio.

THE PADSTOW LIFEBOAT: Composer Malcolm Arnold is well known for his music for films. He composed this march on a commission for the launching of a new lifeboat at Padstow in Southern England 1967, near Trevose lighthouse. Its foghorn is heard at intervals throughout the March. A humorous work, it opens with the firing of the engine, a stately outward journey, the short rough sea ride and a triumphal trip home.

WILLIAM TELL: The famous Rossini overture, as melodic and exciting in Brass Band form as in its original.

The National Band of New Zealand and Maori Dancers

Mervyn J. Waters, *Musical Director and Conductor*

Flourish For An Occasion
Fanfare and "Star Spangled Banner"
Overture "The Corsair".....BERLIOZ
*Entracte "Nimrod" (*from *Enigma Variations)*.....ELGAR
Cornet Trio "Trumpets Wild".....HAROLD WALTERS
Original Brass "Challenging Brass".....GILBERT VINTER

MAORI DANCERS ACT I

"The Headless Horseman".....RON GOODWIN
Cornet Solo "Napoli" (Errol Mason).....H. BELLSTEDT
Symphonic Excerpts "From The New World".....DVORAK

INTERVAL

"National Fanfare".....J. CURNOW
Prelude "Prelude For An Occasion".....EDWARD GREGSON
Brass Display "Spectrum".....GILBERT VINTER
Trombone Trio "Treble Trombones".....JACK HELYER

MAORI DANCERS ACT II

Concert March "The Padstow Life Boat".....MALCOLM ARNOLD
Overture "William Tell".....ROSSINI

Elwood Emerick Management 596 Crystal Lake Road Akron, Ohio 44313
Fidelity Sound Recordings Redwood City, California



From Australia with Love

Subtle as an autumn sunset, the Opal lends itself to unique settings for women's fine jewelry that will be cherished for years to come.

LUX BOND *Green & Stevens*

Fine Jewelers since 1903

Hartford 15 Pratt Street
West Hartford 60 LaSalle Road

"THE CELEBRATION OF LIFE"
A dialogue on immortality and infinity by NORMAN COUSINS

"There are great truths in this book, and nobody has fetched them out and put them in front as Norman Cousins has done."

($4.95/Harper & Row)

HUNTINGTON's, 65 Asylum Street
Hartford. (527-1835).
Also at West Hartford and Middletown.

PAQUET CRUISES

The m/s Renaissance is registered in France.

Live with great music, live among great musicians, live in the Caribbean.

The Tenth Music Festival at Sea aboard the m/s Renaissance. January 5-18, 1975.

The m/s Renaissance, a ship renowned for the finest in the French tradition, offers an altogether unique experience this winter.

Travel with some of the world's truly great artists (among them pianists, Gina Bachauer and Byron Janis; violinist, Isaac Stern; flutist, Jean Pierre Rampal; soprano, Jessye Norman; dancers, Jean Pierre Bonnefous and Patricia McBride; the English Chamber Orchestra under Alexander Schneider)! Cherish the thrill of daily concerts and recitals, either on board or amidst lush and unusual Caribbean settings.

Treasured French cuisine, wines, and services; an open bar at all times; stimulating and informative daily lectures and seminars; excursions and admission to all concerts, historic sites, private receptions—all these are part of the price of the cruise (from $1795 to $3820 per person, double occupancy). Be there when we sail from Port Everglades, Florida, with the curtain going up.

For information or reservations on this or any other Paquet cruise contact:

DAVIS-JACOBS Travel Service

MEMBER ASTA AMERICAN SOCIETY OF TRAVEL AGENTS

242 TRUMBULL STREET
Telephone 246-8501
Cruises • Tours • Resorts

Notes on the Program

By Johannes Forner

ROBERT SCHUMANN

Fourth Symphony

Schumann did not write a great deal for orchestra until he was thirty years old, after he had more or less composed the piano works and the "Lieder." He sought, at thirty, to extend the wild enthusiasm and fantasy of the smaller works, his original field, to orchestral music.

The fourth symphony is to be understood as a striving after the synthesis of a poetic idea, with the basic forms of a symphonic cycle (it was called 'symphonic fantasy' in the original version). Clara Schumann's diary for the summer of 1841 tells of the genesis of the work: ". . . and sometimes I would hear the D minor sounding wildly in the distance, and I knew that it was a work created from the depths of his soul."

The D minor symphony follows, chronologically, Schumann's second symphony. After completing the first movement of the piano concerto, he began working in June 1841, and had finished by December. But the first performance on December 6th 1841 in the Gewandhaus, conducted by Ferdinand David, then Director of Music, met with only moderate success. Schumann withdrew the work.

Not until ten years later did he rearrange the score and, above all, change the orchestration. In this form the work was again performed in Dusseldorf in 1853, and this time it achieved great success.

The individual movements overlap, but this is due less to architectural considerations than to the expression of

Sonestapplause

We've rung up the curtain on the most exciting restaurant setting ever to appear in Hartford. The Rib Room is alive with real plants and trees that co-star with the dazzling colors of exquisite Chinese silk flowers. The black and white motif of the room is highlighted by intimate candlelight and soft music to recreate the great brasseries of Paris. The featured performances of Maitre d'Hotel Harry Butcher in the epitome of service and award-winning Chef de Cuisine, Horst Lumert, set the stage for an outstanding evening. For the best seats in the house call 278-2000 for reservations. Oh yes, parking, as always, is free, right in the hotel.

HOTEL SONESTA
Constitution Plaza





RODGERS . . . The Organ designed for today's Church. Artistic voicing and scaling with discrete components.

Watkins

Exclusive Representatives
241 Asylum Street, HARTFORD
Free parking at Municipal Garage

Second Event, Bushnell Symphony Series, 1974-75

GEWANDHAUS ORCHESTRA OF LEIPZIG

Kurt Masur, *Music Director*

Manfred Scherzer, *Violin Soloist*

PROGRAM

Symphony No. 4, D Minor, Op. 120..... ROBERT SCHUMANN
(1841, revised 1851) (1810-1856)

Violin Concerto (1968).....SIEGFRIED MATTHUS
(b. 1934)

INTERMISSION

Symphony No. 4, E Minor, Op. 98..... JOHANNES BRAHMS
(1884-85) (1833-1897)

Guest Artists of the German Democratic Republic
Recordings: Philips, DGG, London
Tour arranged by Kazuko Hillyer International
250 W. 57th Street
New York, New York 10019

Olé down your troubles



Spend an evening in the intimate Spanish atmosphere of our
EL ZOLCALO LOUNGE
Exotic drinks — a specialty
and dancing to the sounds of
BOB PAGE TRIO
Mon-Fri, 5-7
Mon-Th, 9 pm-1 am
Fri-Sat, 9 pm-1:30 am

Holiday Inn®
50 Morgan
Htfd.
(203)
549-2400

"Art accomplishes by indirection. The harmony in music teaches, without intention, the lesson of proportion in life. Art creates an atmosphere in which the proprieties, the amenities, and the virtues unconsciously grow." *Ingersoll*

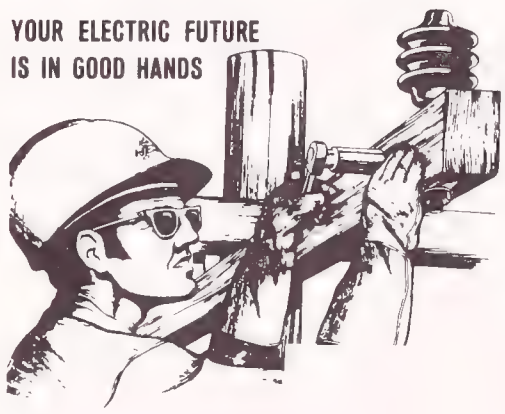
AND HARTFORD'S WHERE IT'S HAPPENING

Insurance by
THE HARTFORD

Best Ride of Travel

The HARTFORD HILTON

YOUR ELECTRIC FUTURE IS IN GOOD HANDS



The familiar lineman is supported by engineers and technicians whose concern with the social and cultural aspects of service complement their practical job of providing the power which serves the community.

NORTHEAST UTILITIES HELCO
THE HARTFORD ELECTRIC LIGHT COMPANY

the poetic idea which pervades the whole work. Thus, the flowing quaver phrase in the slow introduction occurs again in the romance, and in the trio of the obstinate scherzo. In the same way, the lively main theme of the first movement returns with restraint and prepares for the finale.

The first movement is not repeated. Instead, the development produces new ideas. The rhythmical and vehement march-theme introduces the final movement and dominates it. The romance, with its light melancholy oboe tune, is like an isle of tranquility amidst a sea of change, which is built up to a fiery, joyful coda.

SIEGFRIED MATTHUS

Violin Concerto

Siegfried Matthus, born in 1934, is one of the most outstanding among today's young composers in the G.D.R. He received training in Berlin by Rudolf Wagner-Regeny, and later became a master-pupil of Hanns Eisler's.

This fresh, youthful violin concerto was composed in 1968. In five rigidly built movements, a convincing optimistic philosophy of life unfolds, yet it does not ignore inner conflicts.

Contrasts in theme and orchestration are characteristic of the first movement, an allegro in sonata form. Playful transformations with the transparency of chamber music characterise the second movement, entitled "Theme with variations." Different instruments play solo in each of the nine variations, until finally the solo violin leads back to the recapitulation in a cadence-like passage.

The third and central movement consists mostly of elements of improvisation. It actually represents a solo cadence in the form of a recitative, which is broken by the orchestra several times in a way

Liquid Assets.

(Ours can become yours.)

FISHER's

Vintners still on a 1-way street.

ASYLUM. 81.
246-8811.



Rent before you buy.

A new piano. For as long as half a year. Time enough to find out if your child can play one. If you decide to buy, all the money you paid for rent will be applied to the purchase price.

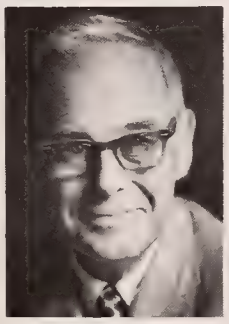


Since 1894 **Clinton's**
PIANO & ORGAN COMPANY
110 Ann Street, Hartford 525-1415
(Also in Groton on Route 184 and New Haven at 60 Whitney Ave.)

". . . Mr. Spolen, I must get a couple of calls a week from people selling ads in programs. Fire and Police Departments. Churches. Souvenir programs. I take a few. Now, the Prompter. You want an ad, too?"

"No. Not for the same reason you buy those program ads. They are contributions. Advertisements in the Prompter are sold as such and billed at published rates, according to frequency of insertion. Most of our advertisers schedule ads each month. Many have been doing that since Bushnell began publishing the Prompter back in 1955. They tell me they do it to separate themselves from their competition in the minds of those who frequent Bushnell. With good copy. Changed frequently. Let me show you some clips. How about tomorrow?"

"Not tomorrow. Make it Thursday. Early in the day. Before 10."



Ask Our Man on Lewis Street #15

Fritz Spolen **247-9610**

suggestive of the final themes of Tchaikovsky's and Mendelssohn's violin concertos. (No irony is implied here — the forebears are given a waggish sideways glance.)

The following andante is constructed entirely around a cantabile on the violin, supported by an even quaver movement in the bass strings, while in the finale, the playful concertante of the first movement is heightened in its playfulness and emphasised bravura.

The violin concerto is dedicated to Manfred Scherzer, this evening's soloist. He first performed it in 1969 with the Dresden Philharmonie under Kurt Masur. The premiere was an outstanding critical and popular success.

JOHANNES BRAHMS

Fourth Symphony

The self-critical nature of Johannes Brahms prevented him from producing his First Symphony until he was 43 years old. He experimented with piano and chamber music, with the serenades and Haydn variations, and finally arrived at the great symphonic form, knowing in advance the responsibilities and burdens incumbent on anyone who wanted to write symphonies after Beethoven.

In 1885, precisely 10 years later, he completed the last of his symphonic works, the Fourth. This work was composed directly after the symphony in F major, and it reflects the composer's rather serious state of mind at that time. Its archaic devices of harmony and form are striking. They are characteristic of Brahms' approach to this work. While interpreted by some as reflecting the composer's desire to escape to the past, much more probably they mirror his attempts to find strength and inspiration



One beautiful thing after another

WRSS

FM STEREO 96

WTIC-FM is

a symphony orchestra, in stereo, from Philadelphia, Boston and Cleveland. Exclusively in Connecticut.

THE PHILADELPHIA ORCHESTRA
Tuesdays, 8:00 p.m.

THE BOSTON SYMPHONY
Wednesdays, 8:00 p.m.

THE CLEVELAND ORCHESTRA
Thursdays, 8:00 p.m.

— PLUS —

The world's greatest orchestras performing on

SYMPHONY HALL
Friday, 7:30 p.m.

SYMPHONY IN STEREO
Monday through Friday, 2:10 p.m.

"the station with the touch of class"

WTIC 96.5 FM

to deal with the unsolved problems of his own time.

The epic and mournful central theme which begins the first movement creates the peculiar atmosphere of austerity which pervades the entire work, while the subsidiary themes of the wind instruments express defiance and boldness. The composer, after developing this theme for a short time, switches to a ballad-like mood, impressive in its epic qualities.

The second movement is restrained yet powerful. The Phrygian plaintive theme of the horn echos the E major of the key. Melancholy gives way to more comforting thoughts, but still it persists in the background. Neither the passionate cantilena of the cellos, nor the brighter colours of the middle section of the passage, succeeds in alleviating the general mood. The movement ends quietly with the initial theme.

The third movement, almost a noisy scherzo, seems to depart from the general mood of the symphony. Reminiscent of Beethoven, it expresses not so much a joy, but rather a grim sense of humour. A piccolo, double bassoon, three kettle drums and even a triangle are added to the orchestra! On the one hand, this offers a clear contrast with the sad mood of the first two movements, and on the other it heralds the majesty of the crowning finale.

The wind instruments begin a weighty eight-bar theme from which are developed 31 variations modeled on the chaconne. This strict contrapuntal structure, reminiscent of the 17th and 18th centuries, links Brahms with the classical form of the sonata, and gives the composition inner dramatic force. It shows a remarkable wealth of variations, much consistency, and power of invention. Resignation has given way to the inevitable element of fate.

Lincoln Center

Lincoln Center for the Performing Arts / October 1974





PRONOUNCE IT "TANKER-RAY" DISTILLED & BOTTLED IN LONDON. 100% NEUTRAL SPIRITS. 94.6 PROOF.
IMPORTED BY SOMERSET IMPORTERS LTD., N.Y.

"In performance at Wolf Trap"

Coming this fall on the Public Broadcasting Service (PBS) — 7 productions from Wolf Trap Farm Park, outside Washington, D.C. The only national park founded to promote public interest and involvement in the performing arts. Brought to you through a grant from Atlantic Richfield Company.

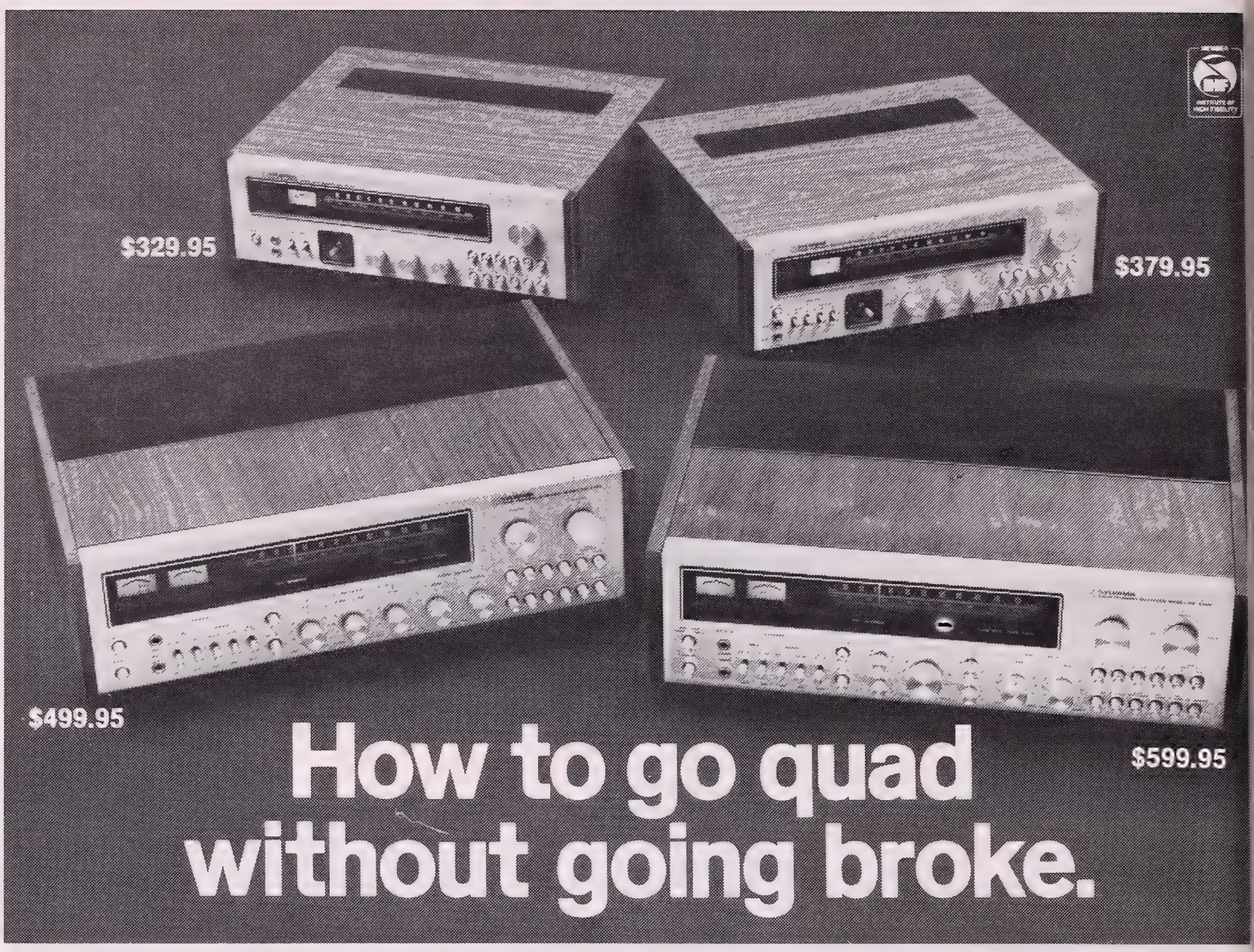
Beverly Sills October 14
Sarah Vaughn & Buddy Rich October 28
Yehudi Menuhin November 11
Preservation Hall Jazz Band November 25
Eliot Feld Ballet December 9
Andre Kostelanetz December 23
International Folk Festival January 6

Produced by WETA-TV, Washington.

Dates subject to change. Check your local paper.

ARCO
Petroleum Products of
AtlanticRichfieldCompany





The trick is to find a high-quality quad receiver at a low price.

We think we have that receiver. In fact, we think we have four of them, each one an outstanding buy within its price category. They're all listed below with their prices and most important specs. All you have to do is decide which one is best for you.

$329.95* 4 x 7.5 watts continuous (RMS) power into 8 ohms from 30Hz to 20kHz at less than 1% total harmonic distortion. 2 x 15 watts continuous (RMS) power in special stereo bridge mode. IM distortion at rated continuous output is less than 1%. Frequency response is 20Hz-20kHz at tape input ± 1.5 db. An exceptional FM sensitivity of 2.3 μv. Plus many features. Model RQ 3745.

$379.95* 4 x 15 watts continuous (RMS) power into 8 ohms from 20 Hz to 20kHz at less than 1% total harmonic distortion. 2 x 30 watts continuous (RMS) power in special stereo bridge mode. IM distortion at rated continuous output is less than 1%. Frequency response is 20Hz-20kHz at tape input ± 1.5db. FM sensitivity of 2.3 μv. Plus many features. Model RQ 3746.

$499.95* 4 x 25 watts continuous (RMS) power into 8 ohms from 20Hz to 20kHz at less than 0.5% total harmonic distortion. 2 x 60 watts continuous (RMS) power in special stereo bridge mode. IM distortion at rated continuous output is less than 0.5%. Frequency response is 20Hz to 30kHz at tape input ± 1.5db FM sensitivity is an exceptional 1.9 μv. Full function jack panel. Walnut veneer cabinet. Plus many other features. Model RQ 3747.

$599.95* 4 x 50 watts continuous (RMS) power into 8 ohms from 20Hz to 20kHz at less than 0.5% total harmonic distortion. 2 x 125 watts continuous (RMS) power in special stereo bridge mode. IM distortion at rated continuous output is less than 0.5%. Frequency response is 20Hz to 30kHz at tape input ± 1.5db Outstanding FM sensitivity of 1.9 μv. Full function jack panel. Walnut veneer cabinet. Plus many other features. Model RQ 3748.

If you like what you see and what you read, go to your Sylvania dealer. When you're there, you'll like what you hear.

*Manufacturer's suggested retail price.

GTE SYLVANIA

stagebill
October 1974 Volume II, No. 2

CONTENTS

CHARLES IVES
by Robert P. Morgan

THE MUSIC OF MANN
by John Gruen

THE PROGRAM

OCTOBER PERFORMANCE SCHEDULE

A GAGGLE OF GREATS
by Herbert Kupferberg

FACILITIES & SERVICES

LINCOLN CENTER NOTES
by Judith Ravel Leabo

Cover photograph by Yoichi R. Okamoto; pages 12-13, 23, 37 by James Heffernan; page 28 by Herbert Breslin; page 38 courtesy Australian Information Service.

Joseph P. Barbieri, *president & publisher*
Theodore P. Langdon, *senior vice president*
William J. Kofl, Jr., *general manager*
Karl B. Leabo, *senior editor & art director*
Judith Ravel Leabo, *managing editor*
Nancy Stevens, *program editor*
Carol Schwarz, *assistant program editor*
Wendy Walden, *art associate*
Judith M. Pletcher, *sales representative*

STAGEBILL is published monthly at Lincoln Center for the Performing Arts, New York, Kennedy Center for the Performing Arts, Washington, D.C., and in Chicago. The Lincoln Center *Stagebill* is published by B&B Enterprises, Inc. Program Office, 1865 Broadway, New York, N.Y. 10023, (212) 582-0846. Copyright © B&B Enterprises, Incorporated 1974. All rights reserved. Printed in U.S.A.

Advertising Offices—**New York:** 275 Madison Avenue, New York, N.Y. 10016, (212) 686-7740. **Washington, D.C.** Program Office, The Kennedy Center, Washington, D.C. 20566, (202) 833-2897. **Chicago:** 200E. Randolph Drive, Chicago, Illinois 60601, (312) 565-0890.

Citibank-
Investors'
Choice

Investment Management

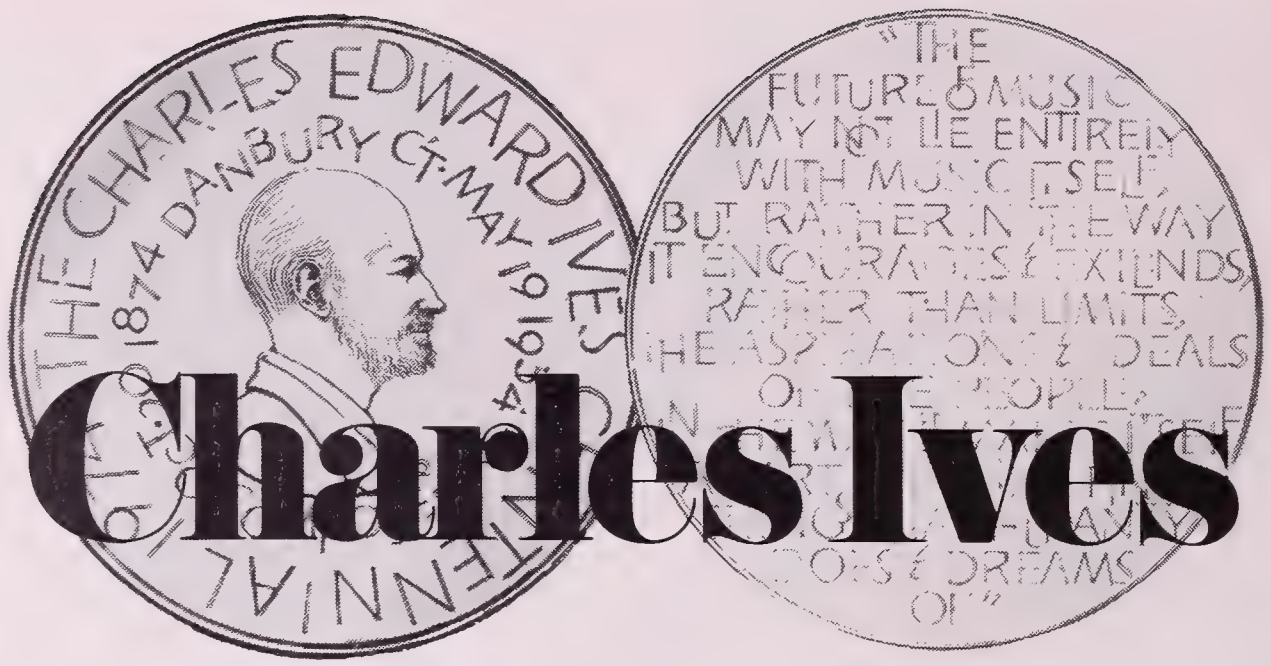
If you're an investor with $200,000 or more, few factors are more critical than the research on which you base your investment decisions. And that's one of the most important reasons for considering Citibank as your money manager. Citibank economists, security analysts, overseas specialists and investment counsellors form one of the most authoriative and respected groups of any money management organization in the world. Yet our investment services are highly personalized. Your portfolio manager becomes thoroughly familiar with your objectives and needs. He'll structure a portfolio reflecting both your unique situation and our own best thinking. Our fée is based solely on the periodic value of your investments. (We receive no commissions.) For professional investment management, consider Citibank. You'll be well advised.

Securities Custodian

Turn over the mechanics of portfolio handling to Citibank's professionals, who'll act as your financial secretary, relieving you of paperwork and record keeping. Our experienced custodian account managers will take on a myriad of time-consuming details —from the collection and remittance of income to the handling of rights and warrants. You'll receive detailed monthly statements. And the information you need for preparing your tax returns. For the ultimate in "good housekeeping"—plus the physical safety of your securities at all times—use Citibank.

For further information, call or write Charles H. Braun (559-2308) at First National City Bank 399 Park Avenue New York, N.Y. 10022.

FIRST NATIONAL CITY BANK



Charles Ives

Pierre Boulez and the New York Philharmonic will inaugurate the "Mini-Festival Around Ives" the week of October 8-12. The 5 concert series, devoted to Ives' own music as well as the music of his contemporaries and those he influenced, will be presented in collaboration with the Chamber Music Society of Lincoln Center, Charles Wadsworth, Artistic Director.

This year America is celebrating the one hundreth anniversary of the birth of Charles Ives, her most eminent native composer. It couldn't happen at a better time. For Ives' star is clearly in its ascendancy: during the past several years there has been an increasing feeling among musicians, now gradually extending to the general musical public, that he was one of the most innovative composers of the first half of the twentieth century, belonging to that select handful (including only such major figures as Stravinsky, Schoenberg, Bartok, and Webern) who staked out the main areas of musical development for the time.

The many concerts, festivals and conferences that are being devoted to Ives and his music during this anniversary year thus seem to represent only a natural extension of his mounting prominence. Ives is becoming more and more a staple in our concert programs; and books by and about the composer (including his own *Essays Before a Sonata* and *Memos,* several biographies, and a detailed historical discography) have been published with increasing frequency since Henry and Sidney Cowell's pioneering study first appeared in 1956.

There is a second, related reason why the present time seems especially appropriate for an Ives celebration: the coincidence of its proximity to the National Bicentennial celebration in 1976. Activity in preparation for the Bicentennial has done much to awaken greater interest in America's past and her traditions, and nowhere has this been more apparent than in the field of American music history, which has long suffered (with a few notable exceptions) from a condition of benign neglect. Musicians have tended to look on the musical past of this country, at least that portion of it previous to the 1920s (when Copland, Sessions, and Piston first emerged), as a kind of provincial sidetrack to the main line of European music. Now, however, there is growing interest in earlier American music, and Ives is beginning to be seen as a focal figure for the developments of the latter part of the nineteenth and earlier part of the twentieth centuries. And one of the

by Robert P. Morgan

No Strings.



Every other month you can receive something special from Germaine Monteil.® Free.

It's our way of introducing you to our products. We believe in our cosmetics and are confident once you try them you'll be a believer, too.

So, every two months you can get an attractive, exact replica of one of our Acti-Vita® products: moisturizer, cleanser, toner, cream and foundation and many more.

Each sample is large enough for several applications. So you can judge them thoroughly, leisurely and objectively. In the privacy of your own home.

If you want to join our sampling program visit your Germaine Monteil Beauty Consultant at Saks Fifth Avenue. She'll enroll you in the Saks Beauty Register...their guest book for special members. Stop by the Saks store nearest you.

Try our samples six times a year. They're free.

Germaine Monteil

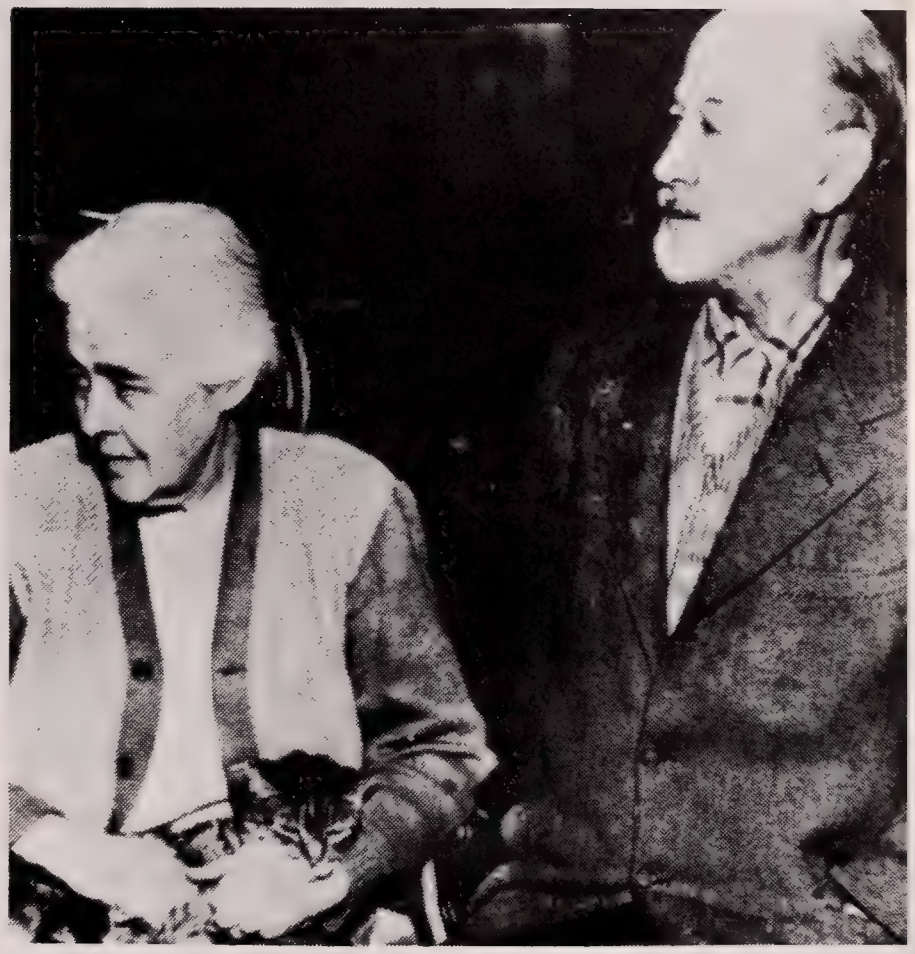
People either ask for Beefeate or they ask for gin.



beneficial side effects of Ives' new-found fame is that at least some of it is being reflected on other composers of the period. This is particularly noticeable in the case of Ives' own composition teacher, Horatio Parker, and through Parker to the latter's teacher at Harvard, John Knowles Paine, and his fellow students there, Daniel Gregory Mason, George W. Chadwick, and Edward MacDowell.

All of this appears the more remarkable when one considers that Ives' principal creative period was almost entirely confined to a twenty-year span extending from roughly 1895 to 1915 (that is, essentially during the composer's twenties and thirties). Moreover, Ives worked completely outside the musical establishment; he earned his living in the insurance business (where he was a successful executive), and not in the world of professional music. This point is more than one of simple biographical interest, for Ives' music was also anti-establishment to the core. In many respects it represented an approach to composition fundamentally different from that of the main Western tradition, made most apparent (though by no means exclusively so) in the use of hymns and popular tunes of the day as an integral part of the basic musical material (as "substance," as Ives would say, not as "manner"). This practice would have been (and indeed was) unthinkable among "serious, European-trained" composers—which almost all of Ives' important contemporaries were (though significantly, Ives studied only at Yale); and there seems little doubt that, given his radical orientation, Ives would not have been able to carry out his compositional career at all—at least without basic changes—had he assumed (say) a university position as a teacher of composition. He would surely have been laughed off campus.

So in a sense, Ives kept his music to himself, writing just what he wanted—nights, weekend, and during vacations. Considering this, he produced a staggering amount of music, sustaining a degree of activity that must have contributed heavily to his heart attack in 1918 — an event that, with relatively minor exceptions, put an effective end to his compositional life. Virtually none of this music was performed during the period in which





Charles Ives with his wife (top) and composer Henry Cowell about 1952, four years before publication of the latter's book, Charles Ives and His Music. *Preceeding page: the Charles Ives commemorative medal created for the bicentennial by sculptor Ogden Dalrymple.*

it was written; and although there were a few isolated performances from the 1920s on—some of which met with remarkably

There's a new spirit in the friendly skies of your land



United Airlines has a whole new look. New colors. A new symbol.

But it goes deeper than that.

It's a mood you can sense in our people. A spirit you can catch.

The spirit of Friendship Service Catch it to 113 cities every day.

UNITED AIRLINES

enthusiastic critical response—general recognition did not begin to appear until Ives' last years (e.g., a Pulitzer Prize in 1947) and, especially, after his death in 1954.

Ives, then, was very much an isolated artist, whose music was profoundly affected by his insistence on composing—on being in a position to compose—exactly what and how he wanted, regardless of whether anyone else was interested or not. The most important consequence of this was that he was able, more than any of his contemporaries, to break away from European models and develop a truly in-



digenous American concert music. That we are only now becoming fully conscious of this is probably simply a further indication of our feelings of insecurity and inferiority in relation to all things both musical and American (a condition that has prevailed as much in regard to composers as it has, for example, with conductors). The "arrival" of Ives on his hundreth birthday, then, speaks perhaps more of our own "coming of age" than of his own.

Robert Morgan is on the music faculty of Temple University, is advisory editor of *Music Newsletter,* reviews for *High Fidelity Magazine* and wrote the Ives' discography in its Oct. issue.

Try something nutty after dinner.



Patrician Amaretto is the delightful almond liqueur that brings a unique enchantment to your evening. Enjoy it with espresso, coffee or dessert. Or as your dessert. Patrician Amaretto, brought to you from Italy by Mediterranean Importing Co., Inc., N. Y., without shells. 48 Proof.

PATRICIAN AMARETTO

The Metropolitan Opera will present the American premiere of Benjamin Britten's *Death in Venice* on Friday evening, October 18, during the fourth week of the season. The production team from the work's world premiere at last year's Aldeburgh Festival will re-create the production for the Met. Steuart Bedford will conduct, Colin Graham will direct, the choreography is by Sir Frederick Ashton, the sets have been designed by John Piper, the costumes by Charles Knode, and the lighting by John B. Read. Also re-creating their roles will be Peter Pears as Aschenbach, and John Shirley-Quirk in the seven nemesis roles. All are making their Metropolitan debuts. Andrea Velis will sing the Voice of Apollo, Vicki Fisera will dance the role of the Polish Mother, and making his Met debut will be Bryan Pitts, who will dance the role of Tadzio. The production is a gift of the Gramma Fisher Foundation of Marshalltown, Iowa. ***ed***



The Music of Mann b

With *Death in Venice* by Benjamin Britten, contemporary opera has come of age —at least, where subject matter is concerned. Its hero, Gustave Aschenbach, experiences emotions seldom, if ever, portrayed on the operatic stage, and its theme of esthetic conflict, couched within an atmosphere of the most rarefied philosophical allusions, offers evidence that literary subtlety and maturity need no longer prove a challenge to the 20th-century composer.

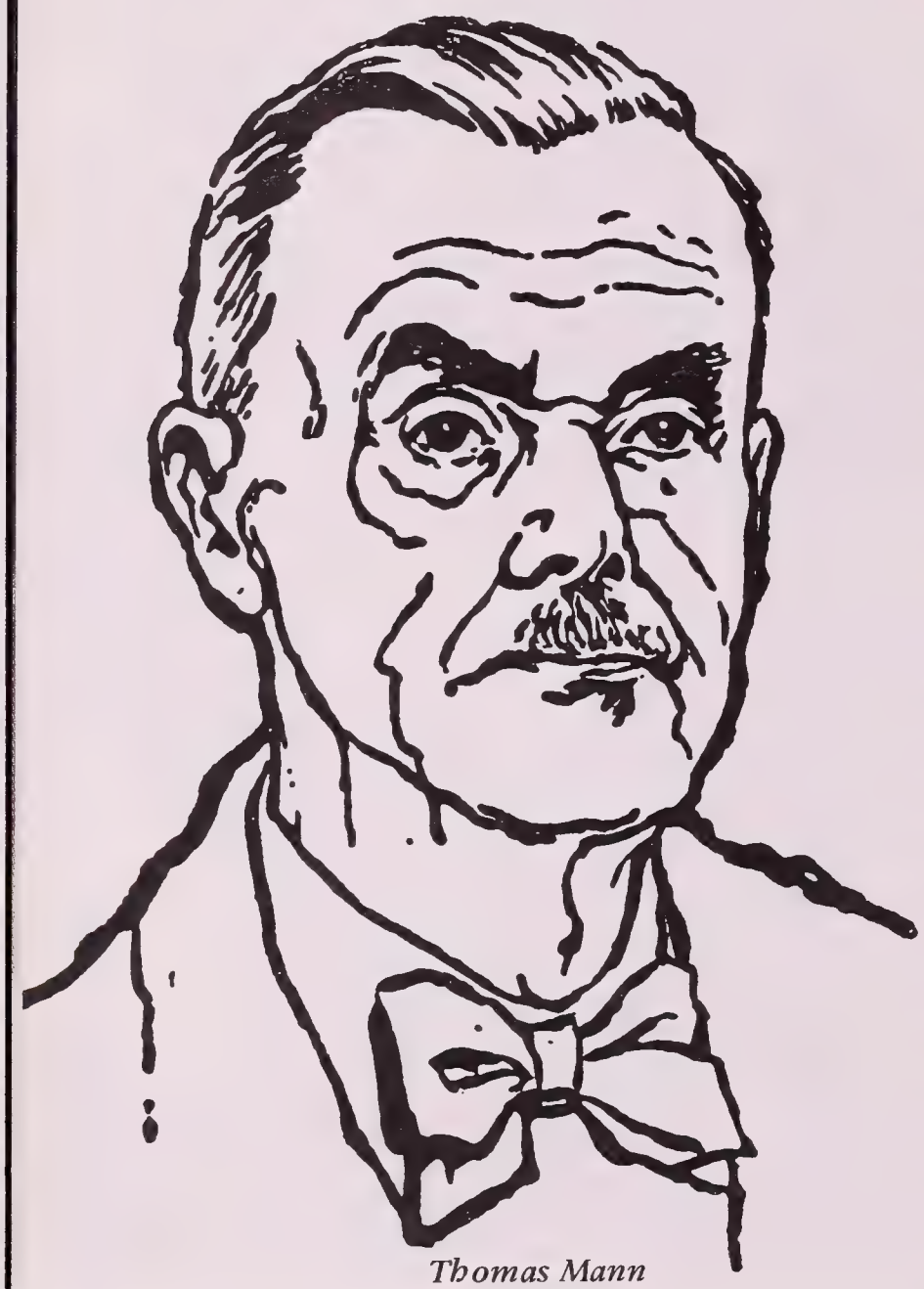
In going to the Thomas Mann novella,



Benjamin Britten's Death in Venice: *Act 2, Last visit to Venice—"St. Marks"*

ohn Gruen

Britten clearly understood that its form is as fine a work of orchestration as that found in any major musical composition, and that its plot, with its limpid images and swiftly paced emotional thrusts, would provide thematic content of operatic *as well* as literary dimension. It is, of course, well known that Mann himself referred to his works as "good scores," and called



Thomas Mann
1875-1955

his talent "transposed musicianship." Indeed, *Death in Venice* is nothing if not a masterful tone poem in which intellectual probity is welded to a knowledge of myth, symbol and the unconscious, the whole an amalgam of superbly observed detail, and powerfully intuited self-awareness.

Thomas Mann was thirty-six when he wrote *Death in Venice.* As always, he drew largely upon fact for the conception of his stories. In 1911, he had visited Venice, bathed at the Lido, and imprinted on his mind and heart all that he saw and felt. "Nothing is invented," he later wrote. "The 'wanderer' at the Northern Cemetery, the dreary Pola boat, the gray-haired rake, the sinister gondolier, Tadzio and his family, the journey interrupted by a mistake about the luggage, the cholera, the upright clerk in the travel bureau, the rascally ballad-singer, all that, and anything else you like, they were all there; I had only to arrange them, when they showed at once and in the oddest way their capacity as elements of composition. Perhaps it had to do with this, that as I worked on the story—as always, it was a long-drawn-out job—I had at moments the clearest feeling of transcendence, a sovereign sense of being borne up, such as I have never before known."

How closely Mann must have aligned himself to the emotions of Aschenbach! For, at thirty-six, the spectres of middle-age loom large, and the sensitive mind begins its curious journey toward ambiguous shores, struggling with the imponderables of ones conscious and unconscious drives. Aschenbach's journey to Venice became an inward journey, a voyage destined to lay bare conflicts both intellectual and emotional, feelings in which esthetic truths and revelations mutely commingled with complex and difficult personal yearnings. In Aschenbach's case, this delicate balance, this struggle between the awareness of what is surpassingly beautiful and of what is unbearably sordid, ultimately became the passionate battle of a nature all too aware of Apollo and Dionysus, the opposing mythic gods that that so feverishly pulled at his mind and being.

Death in Venice hinges on Aschenbach's slow realization that the dionysiac elements of his nature begin to dominate the apollonian principles upon which his life had, heretofore, been based. In Mann's story (as in Britten's opera), Aschenbach is a writer. Even as the story opens, Aschenbach, a man of literary renown, feels the vague discontent of disciplines ebbing, of inspiration *(Continued on page 23)*

© Lorillard 1974

"Spiral,"
aluminum sculpture
by Steve Urry.

Micronite filter.
Mild, smooth taste.
America's quality cigarette.
Kent.

KENT
WITH
THE FAMOUS MICRONITE FILTER
KING SIZE

gs: 16 mg. "tar," 1.0 mg. nicotine;
per cigarette, FTC Report Mar. '74.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

All Canadians are not created equal



Seagram's V.O. Canadian is a one-of-a-kind creation The First Canadian in smoothness. The First Canadian in lightness. The First Canadian in popularity throughout the world. All the others come after.

Only V.O. is V.O. The First Canadian

CANADIAN WHISKY—A BLEND OF SELECTED WHISKIES. 6 YEARS OLD. 86.8 PROOF. SEAGRAM DISTILLERS CO., N.Y.C.

Avery Fisher Hall
Lincoln Center for the Performing Arts

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*
Colin Davis, *Principal Guest Conductor*
NINETY-FOURTH SEASON 1974-1975

Wednesday Evening, October 23, 1974 at 8:30
Friday Evening, October 25, 1974 at 8:30

SEIJI OZAWA, *Conductor*

RAVEL L'Enfant et les Sortilèges,
fantaisie lyrique en deux parties
JAN DE GAETANI, as *The Child*
PHYLLIS BRYN-JULSON, *soprano*
NEIL ROSENSHEIN, *tenor*
MARK PEARSON, *bass*
MARY DAVENPORT, *contralto*
D'ANNA FORTUNATO, *mezzo-soprano*
DAVID EVITTS, *baritone*
TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, *conductor*

Intermission

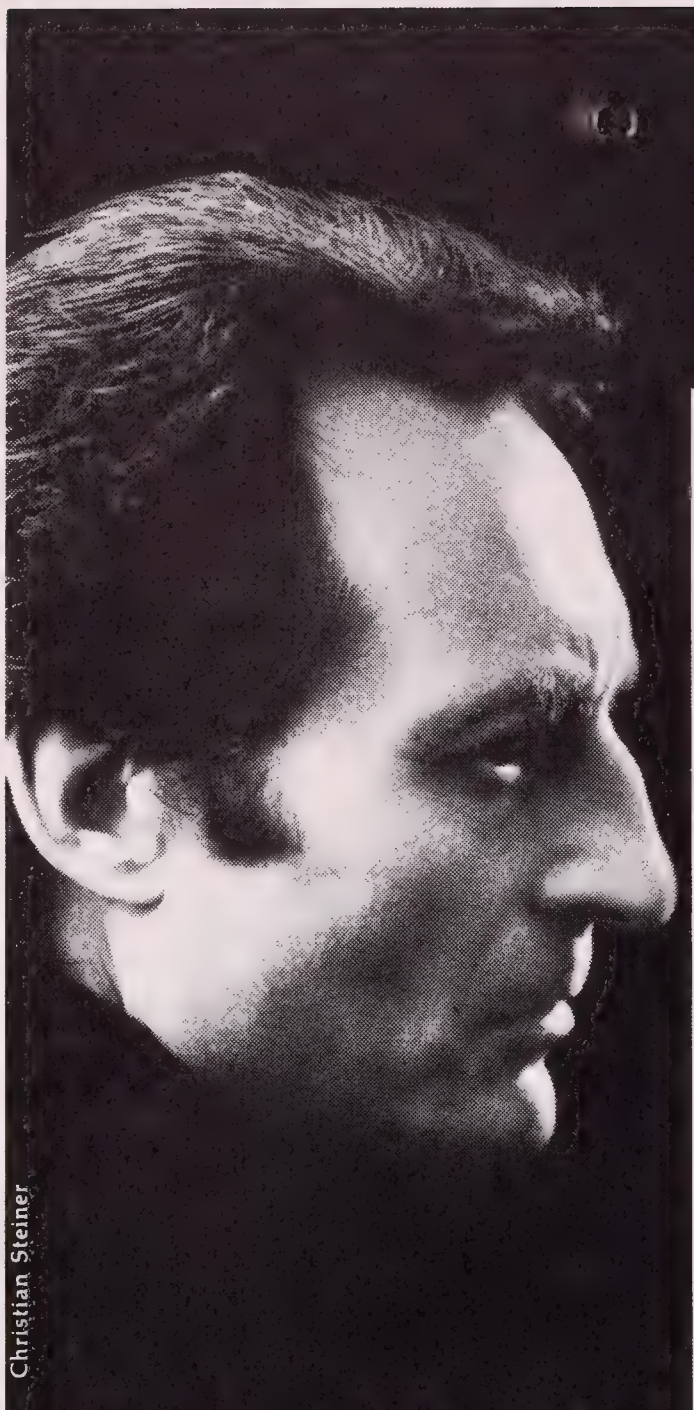
RAVEL Daphnis et Chloe†·
TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, *Conductor*

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

Baldwin Piano

†Deutsche Grammophon & *RCA Records

The taking of photographs and the use of recording equipment are not allowed in this auditorium.
Members of the audience who must leave the auditorium before the end of the
concert are earnestly requested to do so between numbers, not during the performance.



Carlo Maria Giulini

"...he has ...the Promethean gift of fire."
—CHICAGO TRIBUNE

Angel

A Giulini Sampler

with the London Symphony Orchestra

Brahms
Concerto No. 1 in D, Op. 15
Alexis Weissenberg, piano **S 36967**

Beethoven
Symphonies Nos. 8 & 9
Armstrong, Reynolds, Tear, Shirley-Quirk
SB 3795

with the Chicago Symphony Orchestra

Mahler
Symphony No. 1 in D (1888) **S 36047**

Beethoven
Symphony No. 7 in A, Op. 92 **S 36048**

Berlioz
Romeo and Juliet, Op. 17
The Orchestral Music **SFO 36038**

Stravinsky
Petrouchka, Suite (1947)
The Firebird, Suite (1919) **SFO 36039**

Brahms
Symphony No. 4 in e, Op. 98 **SFO 36040**

with the Philharmonia Orchestra

Debussy
La Mer
Trois Nocturnes **S 35977**

Tchaikovsky
Francesca da Rimini, Op. 32
Romeo and Juliet, Fantasy Overture **S 35980**

Verdi
Four Sacred Pieces **S 36125**

Britten
Four Sea Interludes from "Peter Grimes"
Young Person's Guide to the Orchestra **S 36215**

Verdi
Requiem Mass **SB 3649**

complete operas

Verdi
Don Carlo **SDL 3774**

Mozart
Don Giovanni **SDL 3605**

Mozart
The Marriage of Figaro **SDL 3608**

Notes on the Program

MAURICE RAVEL
(1875-1937)

L'Enfant et les Sortilèges

Ravel's "lyric fantasy in two parts," as the composer called it, belongs to the category of "Neglected Masterpieces," asserts Professor Klaus Liepmann of M.I.T., who cites as reasons for the opera's neglect its brevity, its huge cast and its elaborate instrumentation. It is true that these factors combine to make the work a comparative rarity on the world's operatic stages, but if Ravel was impractical he was hardly impetuous in deciding to write a 50-minute opera that would involve a cast, orchestra and stage effects of Wagnerian complexity. As usual, he pondered the project endlessly before commencing work. His collaborator, Colette, wrote the libretto in 1916, initially under the title *Ballet pour ma fille*, and Ravel agreed to set the poem to music in 1917. It was then three years before Colette heard from him (to learn that he had not yet begun the opera), and another five years before she heard from him again (to learn that he had completed it). "It would be impossible," wrote Ravel's friend and biographer Roland-Manuel, "to find two more original geniuses or two who were more incompatible: an enchantress collaborating with a magician." Yet Colette would entrust only Ravel with the setting of her little fable, and Ravel found in her libretto a quality that would allow him to give musical expression—perhaps more completely than in anything else he wrote—to his innermost nature. It was a collaboration that resulted in one of the most enchanting and magical of operas.

Though Ravel used an immense orchestra for "L'Enfant," the opulence with which he formerly employed such forces—in "Daphnis et Chloé," for example—is absent. Instead, the scoring is delicate, almost chamber-like, in texture, and everywhere the work is characterized by an esthetic of restraint, by the so-called lean or "stripped-down" style of the Duo Sonata (1920-1925) and the "Chansons Madécasses" (1925-1926). The composer himself pointed out similarities between "L'Enfant" and the Duo Sonata—their likeness of esthetic approach in particular—and he noted of the opera that while the orchestra does not disdain instrumental virtuosity, it nevertheless remains in the background. But what a rich background it is—a jewel-like evocation of Colette's fantasy, despite the sobriety of the musical material. "If everything here is exquisite and refined to the last degree," wrote Fred Goldbeck in a 1937 commemorative article, "it is thanks to a gift, an act of grace, because the artist who invented this music was an Ariel by nature and could speak no other language."

Colette's story is one that captures in simple and eloquent fashion the complexity of childhood feelings. It is a story that deals with one of the most painful of human mysteries, the linkage of love and anger, and it is presented through the eyes of a very young person. The curtain rises to reveal a low-ceilinged room in an old-fashioned Norman country house. It opens on to a garden and contains cretonne-covered armchairs, a bergère, a grandfather clock with an ornate dial, and wallpaper depicting pastoral scenes. A squirrel cage with its occupant hangs near the window, and a small fire burns in a large fireplace. A teakettle purrs, as does a cat. It is afternoon, and a child, six or seven years old, sits before his undone homework. He is bored and sulky, wishes he could go for a walk, pull the cat's tail, cut off the squirrel's, growl at people, make his mother stand in the corner. At that moment she enters and gently but firmly rebukes him for his laziness. He responds by sticking out his tongue at her. Dry bread and tea without sugar will be his reward for such behavior, she says, and, with

an admonition to repent, she leaves him on his own until suppertime. The child now begins an orgy of destruction, the realization of some of his angry fantasies. He smashes objects, injures the squirrel, torments the cat, stirs up the fire, slashes the wallpaper, breaks the clock and shreds his exercize and story books. Satisfied, he drops into a chair, but then the victims of his behavior come to life, one by one, and now it is their turn to torment the tormentor.

The scene changes to the moonlit garden, and the somewhat ashamed child finds himself in the company of his beloved animal and plant friends. These now almost human objects have also suffered at his hands, and they reproach him for his cruelty. They begin a dance, and the child, excluded and by this time thoroughly ashamed, calls out, "Mama." At this, the animals attack and wound him, then begin to fight among themselves. An injured squirrel falls down near the child, who binds its paw with a ribbon, an action which prompts first amazement, then compassion from the animals. Perhaps they can help him by repeating the word he had spoken. Propelling him toward the house, they murmur the word more urgently as they near the lighted windows. Reluctantly, they now leave the child, who, revived and redeemed, holds out his arms to the person the animals have summoned, Mama.

–Harry Neville

Daphnis et Chloé

The choreography is taken directly from the book of the same name by Longus, the writer of ancient Greece of unknown date. It is the oldest of countless tales of love thwarted by circumstance, and the final union of a shepherd and shepherdess. The two suites familiar to concert audiences consist of the second and third parts of the ballet. Between them is an episode in which Chloé, a captive, her hands bound, tries to escape.

The first dozen measures establish perfectly the tonal picture. We hear soft, shimmering strings (muted), a harp *arpeggio,* suave blending chords from the chorus, a limpid flute solo, answered by natural notes from the horn. This phrase is a true leading motif, ardent, gently expressive of the two lovers. It recurs throughout the score, forever changing in shape and color. Other motifs are also to appear, undergo subtle transformation, and at the last to reach their most vivid expression.

The opening scene of the ballet is a meadow on the edge of a sacred grove, hills seen in the distance. At the right is a grotto, guarded by the sculptured likeness of three nymphs. A great rock at the left rear suggests the god Pan. It is a clear afternoon of spring. Young men and girls enter, bearing baskets with offerings for the nymphs. There follows a graceful and stately religious dance, the chorus joining. Daphnis appears, preceded by his flock. Young girls surround Daphnis and dance (in 7/4 rhythm). Chloé appears and is drawn into the dance, Dorcon, a grotesque figure, and Daphnis, the handsome shepherd, are rivals for Chloé. The two perform a dance in turn, but Dorcon's dance is received with derision and the dance of Daphnis with general approval. After the dance (*gracieuse et légère*), pirates burst upon the scene and carry off Chloé. Daphnis enters, finds a sandal that she has dropped and prays to the nymphs for her safety. The three sculptured nymphs come to life, descend and perform a dance (*lente et mystérieuse*). All pay homage at the altar of Pan.

The second scene, which comprises the first concert suite, shows the camp of the pirates by the sea. A trireme is seen in the distance. The pirates enter, carrying torches and booty. There follows the warlike dance (*danse guerrière*).

The episode which follows becomes a connecting point between the two orchestral suites. Chloé is brought in, her hands tied. She performs a *danse suppliante* and tries to escape, but is prevented. Satyrs, emissaries of Pan, surround the pirates. The god himself appears and the pirates flee in terror, leaving Chloé.

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloé, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloé. They find Daphnis and wake him; Chloé enters and the lovers embrace. Chloé, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloé reenact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. This pantomime leads to Ravel's famous flute cadenza, mimed by Chloé, and (in appearance) played by her lover. The pantomime is concluded by a sacrifice at the altar of Pan. Then the "general dance," the riotous finale in 5/4 rhythm begins. It becomes increasingly wild and baccanalian. Chloé falls into the arms of Daphnis. The ballet ends in a "joyous tumult."

This is not ancient Greece; it is not true rustic simplicity. It is France, the France of Versailles, where the nobility, cherishing pastoral pieces, aimed at the charm of simplicity but achieved it in the most studied, elegant and sophisticated manner possible.

–John N. Burk

Continued on page 29

TIME LIFE RECORDS invites you to audition the *Deutsche Grammophon* recordings of

BEETHOVEN'S FIRST SIX SYMPHONIES

PLUS The Leonore Overture No. 3
THE BERLIN PHILHARMONIC ORCHESTRA
conducted by HERBERT VON KARAJAN

As your introduction to the
BEETHOVEN BICENTENNIAL COLLECTION



Over the years there have been record albums devoted to various works of the immortal Ludwig van Beethoven. But there has never been a truly comprehensive collection of his works. That is why TIME-LIFE RECORDS assembled this magnificent collection that contains every important work the master ever wrote—even some rare vocal pieces never before available! It's the BEETHOVEN BICENTENNIAL COLLECTION, in conjunction with Deutsche Grammophon.

10-day free audition: To introduce you to this incomparable collection we invite you to audition Volume I, the first six symphonies plus the popular Leonore Overture No. 3, for 10 days FREE. These selections were performed by the renowned Berlin Philharmonic Orchestra under the direction of Herbert von Karajan. Highlighted in Volume I are:

SYMPHONY NO. 3 IN E FLAT MAJOR—the "Eroica." This was Beethoven's first symphony on the "new" road—a decisive break from the eighteenth century school.

SYMPHONY NO. 5 IN C MINOR—The opening is probably Beethoven's most well-known theme. It is merely four notes but those four notes color and characterize the entire work, a work filled with violence and muscle, struggle, anger—and triumph.

SYMPHONY NO. 6 IN F MAJOR—the "Pastoral," a musical evocation of nature's changing moods—from serene to tempestuous, from lush green to black stormy skies.

Only the beginning: If you decide to keep Volume I for just $17.95 ($18.95 in Canada) plus shipping and handling, you become a subscriber, entitled to audition, approximately every other month, other albums in the collection for the same low price. Some of the magnificent works contained here are:

THE 9TH SYMPHONY—the first choral symphony composed as a resplendent setting of Schiller's "Ode to Joy," a celebration of the brotherhood of man.

MISSA SOLEMNIS—a synthesis of symphony, opera, church music—ending with a prayer for inner and outer peace.

PIANO CONCERTOS—including "The Emperor," one of the most original, imaginative, effective of all.

INCLUDED FREE... This $29.50 Volume



What a feast of reading and looking awaits you in this big, exquisitely designed book! It has been prepared in cooperation with the famed Beethoven Archive in Germany to enable you to explore the life and work of the master in fascinating detail. In this volume, as a companion to your Beethoven albums, you enjoy an absorbing chronicle of Beethoven's life and times—essays and discussions of every aspect of his work by noted musicologists—and much, much more!

FIVE *Deutsche Grammophon* RECORDS
SCHWANN'S CATALOG VALUE: 5 x $7.98 = $39.90
***plus* $29.50 BEETHOVEN BOOK**

ALL FOR ONLY $17.95

IF YOU DECIDE TO KEEP IT

CELEBRATED PIANO SONATAS—like the famous "Moonlight," the turbulent "Appassionata" and the vast and difficult "Hammerklavier."

VIOLIN CONCERTO and KREUTZER SONATA—two of the mainstays of every great violinist's repertory.

THE 16 QUARTETS—reflecting Beethoven's evolution from the elegant 18th century style to prophetic genius of the future.

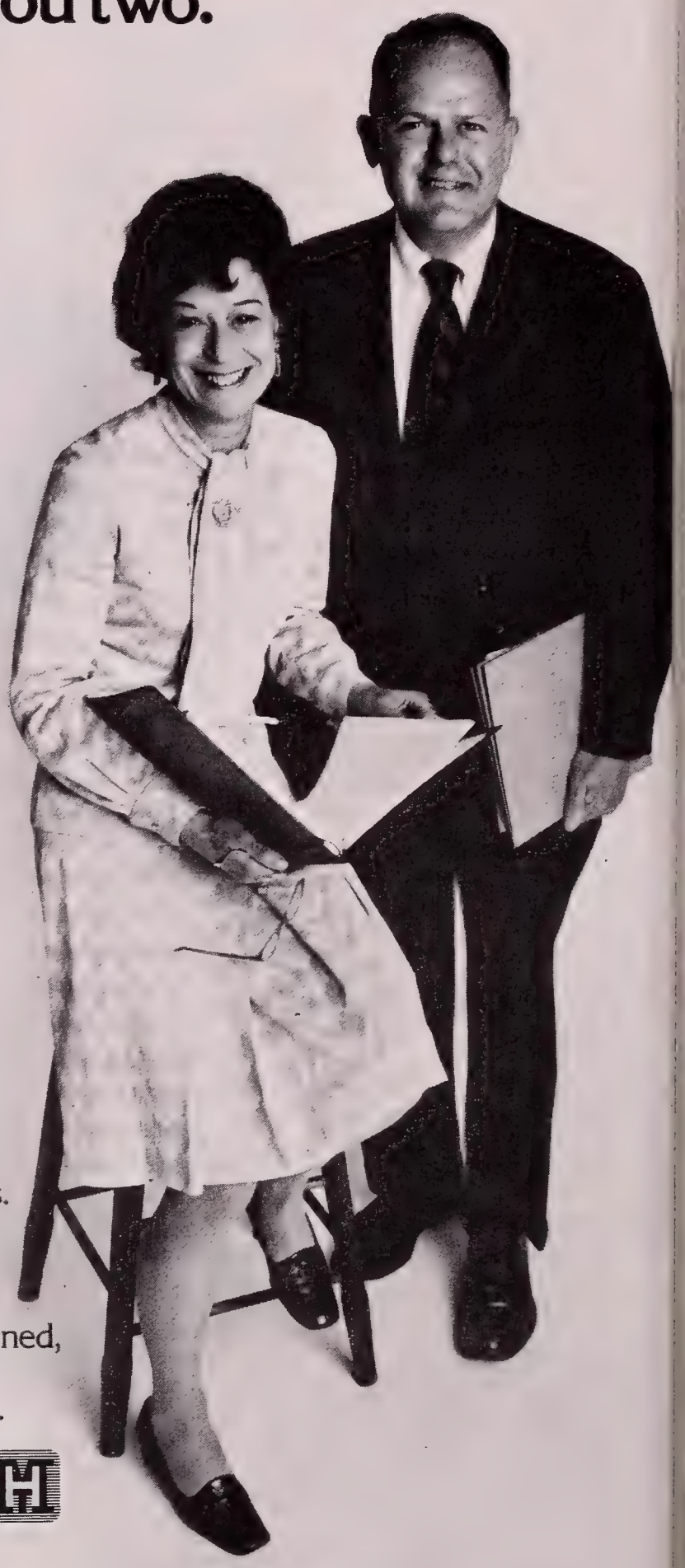
FIDELIO—complete recording of his only opera, a heart-stirring drama of love, courage and the universal struggle against oppression.

Featured performers in the series include such world-renowned artists as violinist Yehudi Menuhin, soprano Birgit Nilsson, pianist Wilhelm Kempff, baritone Dietrich Fischer-Dieskau, cellist Pierre Fournier, and the Amadeus Quartet.

No risk or obligation: If you are as delighted with Volume I as we think you will be, you may keep the five-record set for only $17.95 ($18.95 in Canada), plus shipping and handling. We will include, free with your purchase, the giant book on Beethoven, described at left —a $29.50 value. No obligation to purchase any minimum number of volumes. You may cancel your subscription at any time.

To audition Volume I free, just mail postpaid reply card. If card is missing, write TIME-LIFE RECORDS, Dept. RBA6D3, Time & Life Building, Chicago, Ill. 60611.

No one person has all the knowledge, skills and experience to settle your estate. That's why Manufacturers Hanover gives you two.



And backs them up with 700 more.

When you name Manufacturers Hanover executor of your estate, we handle it in a unique way—with teamwork.

A typical team is Helen Thome, administrative officer, and Tom Cunningham, investment officer. They are estate and trust specialists who devote their full time to keeping families and funds together.

Working closely from the beginning with your attorney, partners like Tom and Helen take on such tasks as paying family bills, settling taxes and managing investments.

They are the only individuals in the Bank to whom the family needs to turn, since they act as a personal liaison team between the family and the rest of the Bank. The same concerned team also will handle, in most instances, trusts coming out of the estate.

Backing up this partnership are the specialized skills and services which make up a 700 member-$9 billion trust department, supported by vast computer facilities.

But from start to finish, it will be people like Tom and Helen who will be working for you and your heirs.

You see, where your estate is concerned, Manufacturers Hanover knows from experience that two heads are better than one.

MANUFACTURERS HANOVER

350 Park Avenue, New York, New York 10022

(cont from page 14) waning. As he glides on the empty sea toward Venice, he is stirred toward alien thoughts: ". . . he asked his own sober, weary heart if a new enthusiasm, a new preoccupation, some late adventure of the feelings could still be in store for the idle traveller." Thus, the dionysiac seeds became implanted, and Aschenbach, his destiny foreshadowed through a series of disquieting symbolic encounters, moves into emotional realms no rationale could overwhelm or prevent.

The die was fixed and cast, upon his vision of the boy Tadzio.

The warring gods raised their arms — Aschenbach their helpless pawn and victim —and transmuted ideal beauty into a delicate and imperceptibly tearing web that revealed a double image, one of consummate perfection, the other, leering and marred by a rush of uncontrolled feelings clamoring for release. Escape from this ambivalence seems Aschenbach's only route. But the leave-taking of Venice is short-lived. His luggage departs for a mistaken destination. He must await its return before again setting off. Venice reembraces him, never, it would turn out, to let him go. And as for Tadzio . . . upon seeing him once more, "He felt the rapture of his blood, the poignant pleasure, and realized that it was for Tadzio's sake the leavetaking had been so hard."

The emotions have no reason. Mann, aware of this truth (and in prose that approaches poetry), nonetheless gives reason to emotion, and emotion to reason. The narrative, a palpable inward dialogue tied to outward events of stunning inevitability, moves on a brilliant simultaneity of levels. The literal, psychological and mythical are fused, extended or separated in ways that permit for a total coalescent vision. Like a slowly revolving prism, the story is drenched in unexpected lights that illuminate and seek-out the dilemmas of the artist: his quest for the ideal, his struggle for perfection, his mind's capacity for apprehending beauty, and his spirit's all too frequent inability to give it form or expression. And always, the pressure and violence of feelings too strong or too weak to isolate the intellect so that it might function uncontaminated by passion or desire.

The shock and beauty of *Death in Venice* lies in its exquisite excesses, its trembling, suspended sense of despair, its atmosphere of anguish and disease, its visual and psychological contrasts, its play of emotional upheavals. All, in effect, is counterpoint. Con- *(Continued on page 34)*



Benjamin Britten's Death in Venice: *Act I, Journey to Lido*

October Performance Schedule

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
		AT—6:15 & 9:30 New York Film Festival **AF—7:30** New York Philharmonic Pierre Boulez, *conductor* Gerard Schwarz, *trumpet soloist* **MET—8:00** *Tosca* **ST—8:00** New York City Opera *Faust*	**AT—6:15 & 9:30** New York Film Festival **AF—8:00 & 11:00** Mahavishnu Orchestra **MET—8:00** *I Vespri Siciliani* **ST—8:00** New York City Opera *La Boheme*
AT—1:00, 6:00 & 9:30 New York Film Festival **ST—1:00 & 7:00** New York City Opera *Manon Lescaut (mat.)* *Die Fledermaus* **AF—8:00** Weather Report	**AT—6:15 & 8:45** New York Film Festival **MET—8:00** *Wozzeck*	**AT—6:15 & 9:30** New York Film Festival **AF—7:30** New York Philharmonic *In collaboration with* Chamber Music Society of Lincoln Center *Mini Festival Around Ives* **MET—8:00** *I Vespri Siciliani* **ST—8:00** New York City Opera *Manon Lescaut*	**AT—6:15 & 9:30** New York Film Festival **MET—8:00** *Madama Butterfly* **ST—8:00** New York City Opera *L'Incoronazione di Poppea*
ST—1:00 & 7:00 New York City Opera *Don Giovanni (mat.)* *Die Fledermaus* **AF—2:00** Bialystoker Home for the Aged Benefit Concert **AT—3:00** Triad Chorale **AF—9:00** New York Film Festival *closing night* **AT—Evening** John DeMaio and Fred Silver *duo-pianists*	**AF—5:30 & 8:30** Yannis Markopoulos **MET—8:00** *Romeo et Juliette*	**AF—7:30** New York Philharmonic Repeat of October 3 **MET—8:00** *Turandot* **ST—8:00** New York City Opera *Die Fledermaus*	**AF—7:30** The Little Orchestra Janacek—*Jenufa* **MET—8:00** *L'Italiana in Algeri* **ST—8:00** New York City Opera *Carmen*
ST—1:00 & 7:00 New York City Opera *Madama Butterfly* *I Puritani* **AF—3:00** Symphony of the New World **AT—5:00** Chamber Music Society of Lincoln Center *Works of Stanley Silverman* **AF—8:00** Dory Previn **AT—8:00** Harvey Hinshaw, *pianist*	**MET—8:00** *Don Giovanni* **AT—8:00** Sedmara Rutshtein, *pianist* **AF—8:15** The Philadelphia Orchestra	**AF—7:30** New York Philharmonic Repeat of October 17 **AT—7:30** Chamber Music Society of Lincoln Center Repeat of October 20 **MET—8:00** *Romeo et Juliette* **ST—8:00** New York City Opera *Medea*	**AT—1:00** Juilliard School Student Concert **MET—8:00** *Wozzeck* **ST—8:00** New York City Opera *Don Giovanni* **AT—8:00** Bach Aria Group **AF—8:30** Boston Symphony
ST—1:00 & 7:00 New York City Opera *Madama Butterfly (mat.)* *La Boheme* **AF—3:00** National Symphony Orchestra **AT—afternoon** Fred Loeb, *clarinetist* **AF—8:00** Great Performers - Herbie Mann **AT—8:00** Paul Jacobs, *pianist*	**MET—8:00** *Death in Venice* **AT—8:00** Karl Kraber, *flutist*	**AF--Afternoon** I.L.G.W.U. Concert **AF—Evening** The Irsih Rovers **MET—8:00** *Don Giovanni* **ST—8:00** New York City Opera *Un Ballo in Maschera* **AT—8:30** Juilliard School Student Concert	**AF—Afternoon** I.L.G.W.U. Concert **AT—1:00** Juilliard School Student C **MET—8:00** *Romeo et Juliette* **ST—8:00** New York City Opera *La Boheme* **AT—8:30** Musica Aeterna

† new production

THURSDAY	FRIDAY	SATURDAY MAT	SATURDAY EVE
T–6:15 & 9:30 ew York Film Festival **ET–8:00** *adama Butterfly* **–8:00** ew York City Opera *Traviata* **F–8:30** ew York Philharmonic erre Boulez, *conductor* ffrey Siegel, *pianist*	**AF–2:00** New York Philharmonic Repeat of October 3 **AT–6:15 & 9:30** New York Film Festival **MET–8:00** *Turandot* **ST–8:00** New York City Opera *Don Giovanni* **AF–8:00** Bruce Springsteen	**AT–1:00** New York Film Festival **MET–2:00** *Don Giovanni* **ST–2:00** New York City Opera *Madama Butterfly* **MN–2:30** *Richard III**	**AT–6:15 & 9:30** New York Film Festival **MET–8:00** *Romeo et Juliette* **ST–8:00** New York City Opera *Tosca* **AF–8:30** New York Philharmonic Repeat of October 3
T–6:15 & 9:30 ew York Film Festival **ET–8:00** *Italiana in Algeri* **–8:00** ew York City Opera *adama Butterfly* **F–8:30** ew York Philharmonic *ni Festival Around Ives*	**AT–6:15 & 10:00** New York Film Festival **MET–8:00** *Don Giovanni* **ST–8:00** New York City Opera *Ariadne auf Naxos* **AF–8:00** *Great Performers* Bonnie Raitt	**AT–11:00** New York Film Festival **MET–2:00** *Turandot* **ST–2:00** New York City Opera *The Mikado*	**AT–6:00 & 9:30** New York Film Festival **MET–8:00** *Wozzeck* **ST–8:00** New York City Opera *Tosca* **AF–8:30** New York Philharmonic *Mini Festival Around Ives*
ET–8:00 *zzeck* **–8:00** w York City Opera *Village Romeo* *d Juliet* **–8:30** w York Philharmonic lo Maria Giulini, *conductor* **–Evening** ty Awards	**AF–2:00** New York Philharmonic Repeat of October 17 **MET–8:00** *Death in Venice†* **ST–8:00** New York City Opera *La Boheme* **AF–8:00** Great Performers Randy Newman **VB–8:00** *Mert and Phil** **AT–Evening** James Mathis, *pianist*	**MET–1:30** *I Vespri Siciliani* **ST–2:00** New York City Opera *Die Fledermaus*	**MET–8:00** *Tosca* **ST–8:00** New York City Opera *Ariadne auf Naxos* **AF–8:30** New York Philharmonic Repeat of October 17 **AT–Evening** Michael May, *keyboard artist*
–6:30 in Singing **T–8:00** *th in Venice* **–8:00** *ca* **–8:30** v York Philharmonic lo Maria Guilini, *conductor* Jolf Firkusny, *pianist*	**AF–2:00** New York Philharmonic Repeat of October 24 **MET–8:00** *Cavalleria Rusticana* *& Pagliacci* **ST–8:00** New York City Opera *La Traviata* **AF–8:00** Boston Symphony **AT–8:30** Juilliard School Student Concert	**MET–2:00** *Tosca* **ST–2:00** New York City Opera *Pelleas et Melisande* **AT–2:30** Russian Choral Music	**MET–8:00** *I Vespri Siciliani* **ST–8:00** New York City Opera *Manon Lescaut* **AT–8:00** Concentus Musicus **AF–8:30** New York Philharmonic Repeat of October 24
T–8:00 *alleria Rusticana* *igliacci* **–8:00** jorie Madey, *soprano* Lark Quintet **8:00** York City Opera *as et Melisande* **-8:00 & 11:00** gins and Messina	**New York Public Library–October** *(all programs are at 6:30 unless indicated):* 1) John Robson, vocal concert 2) Elwood Thornton, vocal concert 3) 12:00 Musical Arts Studio 3) Susanna Nason, pianist 5) 2:30 The Walden Trio 7) Pearl Chertok, harpist 8) Karen Kimble, vocalist 9) Doris Konig, pianist 10) Pauline Clinchard, "Chopin–Poet of the Piano" 12) 2:30 Robert Brooks, pianist 15) International Bach Society, Rosalyn Tureck 16) Repeat of Oct. 15 17) 12:00 Musical Arts Studio 17) International Bach Society, Rosalyn Tureck 19) 2:30 International Bach Society, Rosalyn Tureck 21) Equity Theatre Informal 22) Repeat of Oct. 21 23) Repeat of Oct. 21 24) Gila Ducat-Lipton, pianist 26) Lydian Chamber Players 2:30 29) Yves Chardon, cellist 30) Hanna Scherley, vocalist 31) 12:00 Musical Arts Studio 31) Daniel Sher, pianist.		

**New York Shakespeare Festival begins previews on October 5 of Michael Moriarity in* Richard III, *to open on October 20. Performances in the Mitzi E. Newhouse Theatre, Tues. thru Sat. 7:30, Wed., Sat. and Sun. mats at 2:30. Previews of* Mert and Phil *by Anne Burr begin on October 18, opening in the Vivian Beaumont Theatre on October 30. Performances Tues. thru Sat. 8:00, Sat. and Sun. mats at 2:00, Wed. matinee and Sunday evening on alternating weeks.*

MET–Metropolitan Opera House **AF**–Avery Fisher Hall **AT**–Alice Tully Hall **VB**–Vivian Beaumont Theater **MN**–Mitzi Newhouse Theater **ST**–New York State Theater *Program subject to change*

No one can say for sure who invented the public concert as an institution, but some of the credit apparently belongs to two 17th Century Londoners named John Banister and Thomas Britton. On December 30, 1672, an advertisement was placed in a London paper reading: "These are to give notice that at Mr. John Banister's house, now called the Musick-school, over against the George Tavern in White Friars, this present Monday will be musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour."

A few years later Thomas Britton, a small charcoal dealer who loved music, established a series of weekly concerts which were held in a long narrow room over his shop. At first the concerts were free, but Britton eventually began charging his steady customers a fee of 10 shillings for the entire year—apparently a forerunner of a modern subscription system. Britton also offered patrons refreshment in the form of coffee, which sold for a penny a cup. He became known throughout London as the "Musical Small-Coal Man," and among the performers who deigned to appear in his "hall" was none other than George Frideric Handel, who gave harpsichord recitals there.

It's a long way from the bare room over Tom Britton's coal shop to the comforts and conveniences of Avery Fisher Hall, but perhaps the pervading spirit of reaching-out, from performer to listener, has not changed so much over the centuries. Concertizing as an art reflects changing tastes and times. Maria Malibran used to enliven her programs with sea-changes; Paganini diverted his listeners by playing on one string of his violin; and Liszt and other piano virtuosi of his epoch concocted elaborate variations on popular operatic tunes.

But in its highest sense, a concert has always signified the coming together of great music and a great interpreter, plus, of course, an audience interested in both. And when the interpreter happens to be a soloist rather than a collective group of performers, such as an orchestra, the art of concertizing comes into especially sharp focus.

When Philharmonic Hall opened in 1962, its primary function, as its named indicated, was to provide a home base for the New York Philharmonic. But it was soon felt that solo recitals also had a rightful place in the city's newest concert hall, with the result that a "Great Performers" series was launched in 1965. Now, the word "great" surely is one of the most overworked adjectives in the American language, employed with reckless enthusiasm by everybody from cheese manufacturers to football television announcers—not to mention musical impresarios. Yet its use at Philharmonic Hall—now transmuted into Avery Fisher Hall—has been reasonably prudent and consistent, without being narrowly constricted or exclusive. The pattern was established in the 1965-66 inaugural year of the "Great Performers," which encompassed artists as eminent yet as diversified as Birgit Nilsson and Joan Baez, Claudio Arrau and Duke Ellington.

A similar practice has persisted to the present, as is apparent in this year's tenth anniversary "Great Performers at Lincoln

A Gaggle of Greats

by Herbert Kupferberg















Center." The series now stretches beyond Philharmonic Hall to take in events at Alice Tully Hall—in other words, it recognizes that greatness, at least in the artistic sense, can be accommodated in a small auditorium as well as in a large one.

Even Tom Britton had his "name" attractions in his room above the coal shop; in addition to Handel, his performers included the renowned Dr. Johann Christoph Pepusch, violinist, organist and compiler of the score for John Gay's *The Beggars Opera.* But Britton also invited musicians whose names have not come down to us, yet who presumably were no less dedicated to their art and were undoubtedly well appreciated by their audiences.

In like manner, the "Great Performers at Lincoln Center" this season will offer a broad spectrum of musical talents between November 10 and next May 21. Smack in mid-season it will present two concerts by Joan Sutherland and Luciano Pavarotti, unashamedly capitalizing on the fact that the celebrated soprano will not be singing at the Metropolitan Opera this season. But its vocal entries will not be limited to Miss Sutherland, for concerts are also scheduled by the widely admired American artists Martina Arroyo and Jessye Norman.

The international scope of the series is indicated most extensively in the pianistic division, with representatives from Spain (Alicia de Larrocha), the Soviet Uni-

Great Performers *is made possible with support from the New York State Council on the Arts.*
First row: Alexander Slobodyanik, left; Martina Arroyo, right. Second row: Alicia De Larrocha, left; Eugene Fodor, right. Third row: Kris Kristofferson and Rita Coolidge. Fourth row: Philippe Entremont, left; Harry Chapin.

The same delicious after theatre snacks you loved in Rome!

- Spuntino Leggero (Light Supper)
- Crespelle (Dessert Crepes)
- Pizza in the Pan

FIORELLO'S

Fiorello's
The Modern Roman Cafe
at Lincoln Center.
Between 63rd & 64th Sts. on Broadway
595 5330.

dance news

The Who, What, Why, and Where in the World of International Dance is brought to you first by America's only newspaper devoted to the Dance.

DANCE NEWS
119 West 57th Street
New York, N.Y. 10019

Published monthly except July and August by Dance News Inc.
Subcription rates $7.00 a year in the United States.

on (Alexander Slobodyanik), the United States (Andre Watts) and France (Philippe Entremont). That it recognizes young talent as well as veteran performers is demonstrated by the presence of violinist Eugene Fodor, 24-year-old award-winner at the Tchaikovsky International Competition in Moscow. Finally, there will be greatness measured in depth of artistry rather than glamor of personality in concerts scheduled by Peter Pears, the British tenor, with lutenist Julian Bream and pianist Murray Perahia; harpsichordist Anthony Newman and a group of Bach-oriented colleagues; and the Guarneri Quar-



Joan Sutherland & Luciano Pavarotti will give two concerts in the Great Performers series.

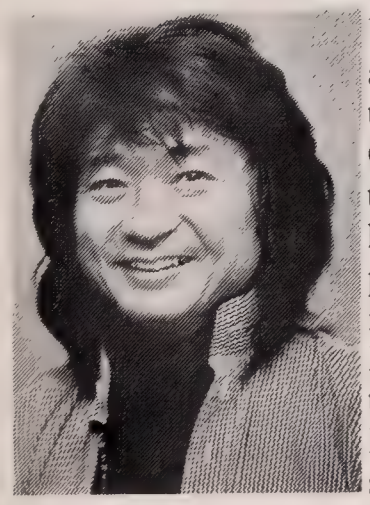
tet in five appearances with such assisting artists as pianist Lee Luvisi, violinist Walter Trampler, hornist Barry Tuckwell, and clarinetist Harold Wright.

"Excellent masters" all, they should do much to demonstrate that the art of the concert, pioneered in London by Messrs. Banister and Britton, is still flourishing hereabouts three centuries later.

Herbert Kupferberg is a senior editor of Parade, *music critic of the* National Observer, *advisory editor of* Dance News *and opera critic for* Cue.

Continued from page 20

Meet the Artists



Upon his appointment as Music Director in the fall of 1973 **Seiji Ozawa** became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the Orchestra. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. He was appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-62 season. Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest-conducting. During the summer of 1969 he conducted opera for the first time—*Così fan tutte* at Salzburg—and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic. In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra.

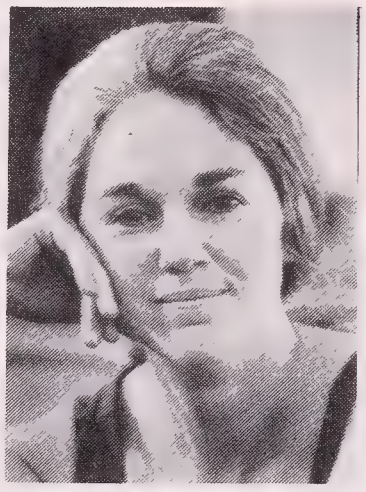


Born in North Dakota of Norwegian parents, **Phyllis Bryn-Julson** was first interested in a career as a pianist, but Gunther Schuller who had heard her sing and was impressed by her three-octave range and perfect pitch encouraged her to pursue voice at the Berkshire Music Center at Tanglewood. There she was awarded a Fromm Foundation scholarship and won the *Hi-Fidelity Magazine* Award and the Composition-Performance Award. Since then Miss Bryn-Julson has appeared with the Boston Symphony Orchestra, the Louisville Orchestra, the San Francisco Symphony, the National Symphony and the New York Philharmonic.



Mary Davenport, a native of Holyoke, Massachusetts, attended the Royal College of Music in London and graduated from the Curtis Institute of Music in Philadelphia. In London she studied with Albert Garcia and at Curtis with Elisabeth Schumann. Miss Davenport has sung extensively in concert both here and abroad. She has appeared with the Boston Symphony on a number of occasions as well as with The

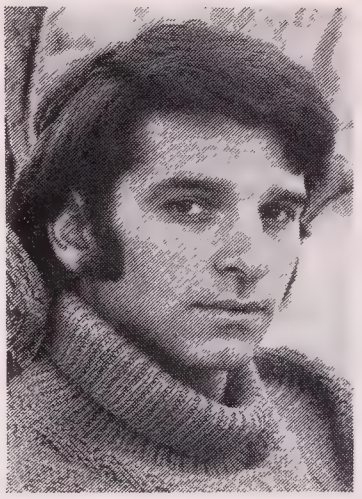
Philadelphia Orchestra and the New York Philharmonic. Abroad she was first dramatic alto at the Municipal Opera in Zurich for many years, as well as with the National Theatre in Mannheim. She has also sung in the opera houses of Berlin, Belgrade, Stuttgart, Munich and Barcelona. On her return to this country Miss Davenport accepted a position as Professor of Voice at Boston University's School for the Arts, where she is presently teaching.



Jan De Gaetani, a native of Ohio, is a graduate of The Juilliard School. She has appeared with such ensembles as the New York Pro Musica, the Beaux Arts String Quartet, the Fine Arts Quartet and the Contemporary Chamber Ensemble. Her concert performances include appearances with the San Francisco Symphony, the New York Philharmonic, the Atlanta Symphony and the Cincinnati Symphony. Abroad Miss Gaetani has sung in London, Vienna and Amsterdam. She has been artist-in-residence at the University of Wisconsin and, this summer, at the Aspen Music Festival. She has also been on the faculty of The Juilliard School. At present she is Professor of Voice at the Eastman School of Music, and conducts master classes in voice at a number of other universities.



D'Anna Fortunato, who first appeared with the Boston Symphony at Tanglewood in a performance of Monteverdi's *Vespers*, studied at the New England Conservatory and at the Mozarteum in Salzburg, Austria. During recent years she has won several awards, including a Fulbright grant and, on two occasions, the C. D. Jackson Award in Voice at Tanglewood. Miss Fortunato has sung leading roles with the Augusta, Georgia Opera Company, the Rochester, New York Opera Theater, the Associate Artists Opera Company and the New England Chamber Opera Group. In Boston she has appeared with the Chorus Pro Musica, the Cantata Singers, the Handel and Haydn Society and the Boston Civic Symphony. Recently she was soloist with the Strawberry Banke Chamber Music Festival in Portsmouth, New Hampshire and with a lieder series sponsored by the Goethe Institute. A specialist in contemporary music D'Anna Fortunato has performed in many Fromm Foundation concerts at Tanglewood.



Neil Rosenshein received his musical training at the Juilliard School, the Aspen Music Festival and the Spoleto Festival. In addition to extensive recital work on the East coast, he has appeared at the Wolf Trap Festival and with the Opera Arts Association of Florida, the Fort Worth Opera and the Baltimore Opera. The recipient of a grant from the William Matheus Sullivan Foundation, Mr. Rosenshein has recently returned from an engagement with the Spring Opera in San Francisco.



David Evitts, a native of Kansas, studied at the New England Conservatory of Music with Mark Pearson and received his Artist Diploma from there last June. He has performed in opera, oratorio and recital throughout the Greater Boston area. During recent seasons he has sung Mahler's song cycle *Des Knaben Wunderhorn* with the Newton Symphony, and taken part in *La Périchole* at Youth Concerts at Symphony Hall. He has also appeared with the Boston Philharmonia and the Los Angeles Philharmonic. He has sung in operas by Bizet, Britten, Donizetti, Offenbach, Puccini, Prokofiev, Menotti and Robert Ward, with many companies, including the Boston Opera Company, the Philadelphia Grand Opera, the Augusta Opera Association, the Boris Goldovsky Opera and the Oklahoma City Opera. In 1972 he was first place winner in the Metropolitan Opera Regional Auditions. David Evitts has appeared with the Boston Symphony Orchestra on several occasions. His most recent appear-

ance was at Tanglewood this past summer in performances of music by Schütz, Stravinsky and Mozart.



Mark Pearson has appeared with the Boston Symphony on several occasions in recent seasons in performances of Stravinsky's *Renard* and *Les Noces*, and Nielsen's Symphony No. 3. He combines a performing and teaching career. His public appearances have been in recital, opera and oratorio on the East and West coasts, while he is also Chairman of the Voice Department of the New England Conservatory. A graduate of Oberlin College and Stanford University, Mark Pearson is a specialist in early and contemporary music. He has taken part in the thirteenth-century *Play of the Risen Christ* with the New York Pro Musica, and in the recording on the Turnabout label of Monteverdi's *Scherzi musicale*, as well as in premières of music by Daniel Pinkham, Ernest Bloch, Paul Hindemith and Benjamin Britten.

The Tanglewood Festival Chorus, sponsored under the joint auspices of the Berkshire Music Center and Boston University, was formed in 1970. John Oliver, who is director of choral and vocal activities for Tanglewood, a member of the faculty of MIT, and director of the MIT Glee Club and Choral Society, has been director of the Festival Chorus since its foundation. Members of the chorus, who come from the Greater Boston area and from all walks of life, rehearse throughout the year. They made their debut in 1970 at Symphony Hall in a performance of Beethoven's Ninth Symphony, conducted by Leonard Bernstein, and have since taken part in performances directed by William Steinberg, Seiji Ozawa, Eugene Ormandy, Colin Davis, Arthur Fiedler and Michael Tilson Thomas. Among the many works they have sung are Mahler's Symphony No. 8, Berlioz' *Grande messe des morts* and *La Damnation de Faust*, Haydn's *The Seasons* and *The Creation*, and Verdi's Requiem. This past summer their performances included Haydn's *Lord Nelson Mass*, Tchaikovsky's *Eugene Onegin* and Schoenberg's *Gurrelieder*.

AVERY FISHER HALL

Directory of Facilities and Services

Booking Information All persons and organizations interested in using Avery Fisher Hall auditorium or public areas should contact the Booking Manager at TR 4-4000.

Box Office Plaza level, North. Telephone TR 4-2424.

Coat rooms Plaza level, East and West.

Elevators One elevator East, two elevators West.

Escalators Southeast and Southwest corners of Plaza and Grand Promenade levels.

Gift Shop Plaza level, North.

Green Room Loge Promenade, Northwest corner.

House Doctor Contact nearest usher.

Lost and Found Reception Room, Northeast corner of Plaza level. Telephone TR 4-4000.

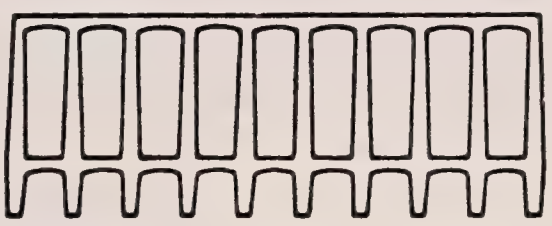
Public telephones Vestibules to rest rooms on all levels.

Refreshment services Philharmonic Cafe, Plaza level. TR 4-7000.

Rest rooms All levels, East and West.

Tour Guide Service Plaza level, North. Information TR 4-4010, Reservation TR 4-4011.

Wheelchair accommodations Call TR 4-4000.



Note: The taking of photographs and the use of recording equipment are not allowed in this auditorium.

Tickets for performances in Avery Fisher Hall, the New York State Theater, the Metropolitan Opera House, Alice Tully Hall, the Vivian Beaumont Theater and the Mitzi E. Newhouse Theater may be purchased at twelve off-location box offices: at Bloomingdale's in Manhattan and in North Hackensack, New Jersey and at all Abraham & Straus stores.

The Steinway is the official piano
of Avery Fisher Hall

Since Lincoln Center is located in the midst of a residential community, we kindly ask our patrons who drive cars to and from Lincoln Center to observe the rules governing noise. The ruling of the Department of Traffic of the City of New York states: "It is unlawful to sound a vehicle horn except when necessary to warn a person or animal in danger." Thank you for your cooperation.

The management is not responsible for personal apparel or other property of patrons unless these items are checked. Patrons are advised to take coats and wraps with them whenever they leave their seats.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the Manager's office.

FIRE NOTICE. The exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—WALK TO THAT EXIT.

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*

COLIN DAVIS, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins
Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

trombones
William Gibson
Ronald Barron
Gordon Hallberg

tuba
Chester Schmitz

timpani
Everett Firth
Sylvia Shippen Wells chair

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Ann Hobson

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer



Villa Alegre.

A new television series where Spanish- and English-speaking school children get a head start on becoming amigos and friends.

"Villa Alegre"—in Spanish it means "Happy Village." Its aim is to help Spanish- and English-speaking school children live and learn happily together. And your children can see "Villa Alegre" starting this fall on your local Public Broadcasting Service channel.

This new bilingual television series will educate through entertainment. Young viewers will share stories, songs and adventure designed to familiarize them with each other's language, culture and customs. They'll also develop valuable learning skills and gain fundamental knowledge about many of today's most important concerns.

Through this sharing of learning and entertainment, "Villa Alegre" will help children of both backgrounds break through many of the barriers that confront them—especially when the children are brought together for the first time in the school environment.

To join the young and adult residents of "Villa Alegre," check your television listing for the program's time and date on your local Public Broadcasting Service channel. "Villa Alegre." There's no happier village in the world. This series is underwritten by the U.S. Office of Education, The Ford Foundation and Exxon U.S.A. Foundation.

EXXON

(cont from page 23) trol, discipline, balance, clarity—the apollonian principles, are pitted against the surging storms of Aschenbach's suddenly awakened senses. As the ravishing Tadzio progressively assumes the aspect of an *idée fixe* (Aschenbach and the boy never speak, although their eyes do meet), the older man falls prey to panic-y gusts of vanity. The mirror alerts him to fatigue and age, but in a Venetian barber's chair the application of cosmetics and hair dyes transforms Aschenbach into a caricature of youth—a bizarre figure of self-delusion, helplessly and hopelessly in the grip of a mocking Eros.

There is no question that homosexuality is a pervasive element of *Death in Venice.* Elsewhere, Mann has not avoided personal mention of his own early homosexual leanings, and the theme recurs in such works as *Tonio Kröger, Doktor Faustus,* and, more subtly, in *The Magic Mountain.* It would, however, be a mistake to consider homosexuality as the sole and basic *leit motif* of *Death in Venice.* The strand, strong as it seems, is merely a link that exposes a fable of morality. Mann does not accept Aschenbach's excesses, and is at pains to reveal their pitiable guises. Indeed, throughout the story, Mann erects sign-posts signalling the dangers inherent in excess and ambiguity. The apprehension of ideal beauty itself, is deemed a risk, for when beauty objectified is



Aperitif Vermouth Lillet, Imported by Dreyfus, Ashby & Co., N.Y., N.Y. © 1974

transformed into a subject of desire, its meaning blurs and becomes suffused and flawed through the unbalancing forces of sensuality. Its pursuit may, in fact, be a trap, as witness Venice, so tremulously beautiful and insubstantial, being turned into a city of stench and pestilence that ultimately destroys Aschenbach.

In *Death in Venice,* Thomas Mann, profound humanist and master of irony, deals with the dual nature of man. With unerring instinct and inspired knowledge, he probes the stratas of creative thought and pursuit, while holding fast to the unexpected effects of human vulnerability. His object is to warn and alert us to the tragic perils that so often and so ominously cling to both sides of our nature. Were this not enough, Mann gives us entry into philosophic and esthetic concepts that are made to remain magically ambiguous, so that even within the confusion of our emotions, we may continue our own quests for the unknowable and the unattainable. It is a disturbing, yet somehow comforting lesson, one that places us more fully, and perhaps more rewardingly in touch with ourselves.

To transmute the fabric of *Death in Venice* into music, and to give it life as an opera would, no doubt, have pleased Thomas Mann. The story's power, its sensuous setting, and, above all, its haunting characters, all lend themselves to operatic treatment. But it is that which remains unspoken—those undercurrents of emotion and spirit that are sensed rather than stated—that makes the transferral from story into opera so daring and novel a possibility.



John Gruen is a critic and author whose new book, *The Private World of Ballet* will be published in the spring by Viking Press.

Crêpes
The Magic Pan
Cocktails. Wines
European atmosphere
Lunch. Dinner. Late supper.
Open Daily 149 East 57th Street
(Between 3rd & Lexington)
371-3266 American Express.

AFTER GOOD DINNER... AFTER GOOD THEATRE... AND JUST BEFORE GOOD MORNING

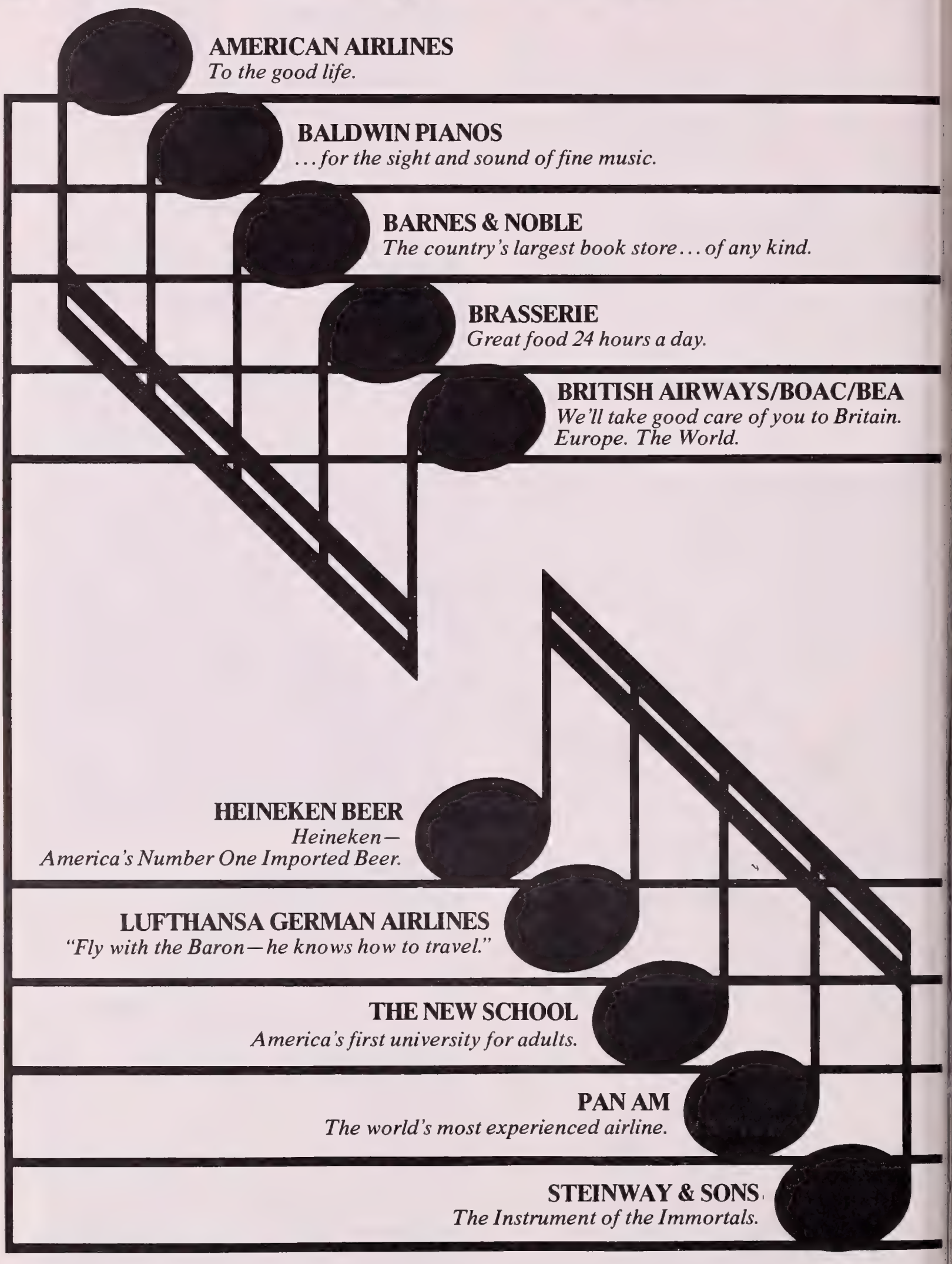


...A UNIQUE DISCOTHEQUE WHERE SOPHISTICATED ADULTS CAN DANCE, DRINK AND EVEN READ.

Barbizon Plaza
LIBRARY
A LITERARY DISCOTHEQUE
Between 58 & 59 on Avenue Of The Americas
MON-FRI 4pm - 3am • 7pm - 3am SAT & SUN

Mme. Irene Kuo's
Gingko Tree
3 Blocks from LINCOLN CENTER
199 Amsterdam Ave. (69th St.) Tel. 799-5457
Open Every Day Free Parking

fine tuned for the fine arts



AMERICAN AIRLINES
To the good life.

BALDWIN PIANOS
. . . for the sight and sound of fine music.

BARNES & NOBLE
The country's largest book store . . . of any kind.

BRASSERIE
Great food 24 hours a day.

BRITISH AIRWAYS/BOAC/BEA
We'll take good care of you to Britain. Europe. The World.

HEINEKEN BEER
Heineken—
America's Number One Imported Beer.

LUFTHANSA GERMAN AIRLINES
"Fly with the Baron—he knows how to travel."

THE NEW SCHOOL
America's first university for adults.

PAN AM
The world's most experienced airline.

STEINWAY & SONS
The Instrument of the Immortals.

Patrons to the arts on

WQXR 1560 AM 96.3 FM STEREO
The classic stations for classical music.

THE RADIO STATIONS OF THE NEW YORK TIMES

Lincoln Center Notes

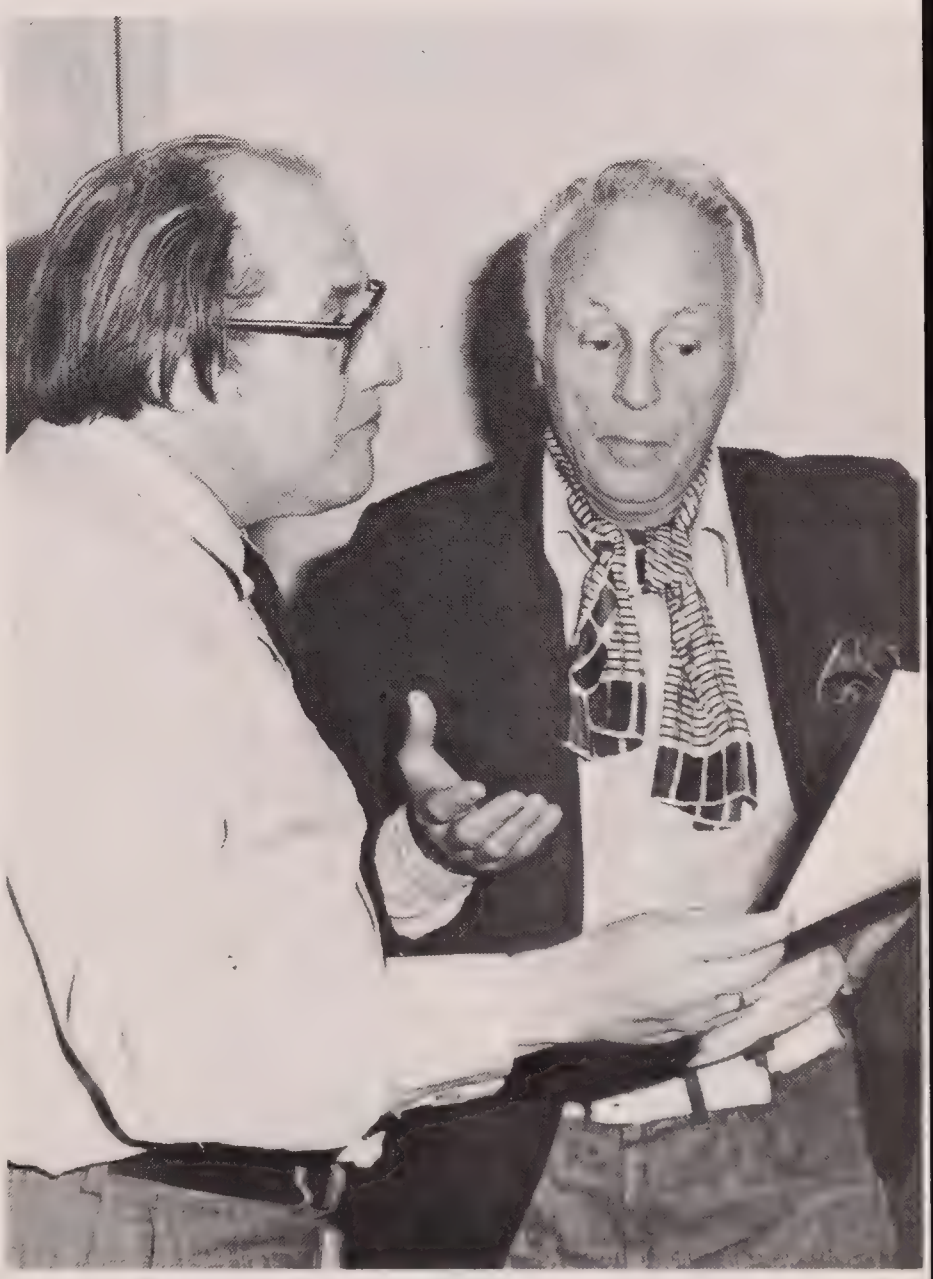
George Balanchine will stage the choreography for the Polonaise in the Metropolitan Opera's new production of Mussorgsky's *Boris Godunov,* which will enter the repertory on December 16th.

The engagement will make Mr. Balanchine's first assignment at the Metropolitan since 1953, when he staged the American premiere of Stravinsky's *The Rake's Progress.*

August Everding is staging the production which will have sets by Ming Cho Lee, making his Metropolitan debut, and costumes by Peter J. Hall.

Another exciting entry into the season's repertory will come on Monday evening, October 7, when Alban Berg's *Wozzeck* returns for the first time since the 1968-69 season. Patrick Libby, the young British stage director, has been chosen to completely re-stage the production. It will be his Metropolitan Opera debut. He scored an outstanding success when he staged *Wozzeck* for the Royal Opera, Covent Garden, in 1973. James Levine will conduct and the cast will include Janis Martin, Joann Grillo, Peter Glossop, William Lewis, Andrea Velis, Donald Gramm, and Kenneth Riegel. All but Mr. Gramm will be singing their roles for the first time at the Metropolitan.

The biggest news from the Met for next spring is its visit to Japan. Making the 2½ week tour, beginning May 29, are: Verdi's *La Traviata* with Joan Sutherland, John



August Everding (left) and George Balanchine.

Alexander, Cornell MacNeil and Richard Bonynge conducting. Adriana Maliponte and Anna Moffo will sing one performance each as Violetta; Bizet's *Carmen* with Marilyn Horne, Lucine Amara and Adriana Maliponte alternating as Micaela, James McCracken, Guillermo Sarabia and Henry Lewis conducting; Puccini's *La Bo-*

Live with great music, live among great musicians, live in the Caribbean.

The Tenth Music Festival at Sea aboard the m/s Renaissance. January 5-18, 1975.

The m/s Renaissance, a ship renowned for the finest in the French tradition, offers an altogether unique experience this winter.

Travel with some of the world's truly great artists (among them pianists, Gina Bachauer and Byron Janis; violinist, Isaac Stern; flutist, Jean Pierre Rampal; soprano, Jessye Norman; dancers, Jean Pierre Bonnefous and Patricia McBride; the English Chamber Orchestra under Alexander Schneider)! Cherish the thrill of daily concerts and recitals, either on board or amidst lush and unusual Caribbean settings.

Treasured French cuisine, wines, and services; an open bar at all times; stimulating and informative daily lectures and seminars; excursions and admission to all concerts, historic sites, private receptions—all these are part of the price of the cruise (from $1795 to $3820 per person, double occupancy). Be there when we sail from Port Everglades, Florida, with the curtain going up.

For information or reservations on this or any other Paquet cruise contact:

PAQUET CRUISES

Call or write: Paquet Cruises, Inc.
1370 Avenue of the Americas, N.Y. 10019
(212) 757-9050
The m/s Renaissance is registered in France.

heme with Miss Moffo and Miss Malipon-te as Mimi, Mary Costa, Luciano Pavarotti, William Walker and John Reardon alternating as Marcello, Justino Diaz and James Morris alternating as Colline.

This will be the Met's first tour of Japan and its only departure off the North American continent except two visits to Paris, one in 1910 and another in 1966.

Joseph Papp will direct the opening production of the New York Shakespeare Festival's second season at the Vivian Beaumont Theater. The play, Anne Burr's



Leonard Bernstein at the Sydney Opera House during the New York Philharmonic's recent visit to Australia and New Zealand where they were received with full houses and glowing reviews from Auckland to Adelaide.

Mert & Phil, will star Estelle Parsons and Charles Durning. Previews begin on Oct. 18 for an Oct. 30 opening.

The opera season is already well underway at the New York State Theater. Julius Rudel, director of the City Opera, has announced the debuts of nine new singers, a conductor and a stage director. Joining the company will be Michel Plasson, a French conductor and Stephen Porter, the well known Broadway stage director, who will do a completely revised stage production of Mozart's *Don Giovanni* on October 4. —JUDITH RAVEL LEABO

ESTABLISHED 1749



"1749. It was a very good year."

There was peace in Europe in 1749.

The American uprising had not yet begun.

The sounds of the Seven Years War were still out of earshot.

And the thought of a French Revolution was simply ridiculous.

In short, it was the perfect time to embark on an enterprise devoted to the better things in life.

And so it was, that on a crisp Autumn day, two young gentlemen seeking profitable investment and interesting employment, opened a wine and spirits shop in Pall Mall, the heart of fashionable London.

Dressed in three-cornered hats and silver-buckled shoes, they had the culture, taste and discrimination to satisfy the most demanding connoisseur—the Englishman who had travelled, and in his travels had savored and appreciated the best vineyards of the world.

They were an immediate success, of course. Among their first customers were the eminent actor-manager David Garrick and King George II.

Through nine successive reigns, the firm of Justerini & Brooks continued to earn the Royal Warrant.

When Port was a favorite, they supplied the King with the best port.

When Royal taste switched to Green Chartreuse, it was Justerini who saw to it that the Palace had an ample supply of the finest.

In the 1850's when scotch was discovered by wealthy Englishmen on hunting trips to their Scottish estates, Justerini was among the first London merchants to acquire old bonded stocks with which to establish their own bonded blend for the likes of Charles Dickens as well as the Queen's Court.

Now, after more than two centuries of war and peace, of good times and bad, the House of Justerini and Brooks is pleased and proud to have brought some 225 years of cheer and good fellowship to every corner of the world.

J&B
RARE
SCOTCH
JUSTERINI & BROOKS
Founded 1749
225th Anniversary



225 years of pleasure.

6 Proof Blended Scotch Whisky © 1974 Paddington Corp., N.Y.

Lincoln Center for the Performing Arts, Inc.

OFFICERS

Amyas Ames, *Chairman of the Board*

Charles M. Spofford, Lawrence A. Wien, *Vice-Chairmen*

Gustave L. Levy, *Treasurer* — John W. Mazzola, *Managing Director*

BOARD OF DIRECTORS

Amyas Ames
Hoyt Ammidon
Eli M. Black
Frederick Burkhardt
Richard M. Clurman
Mrs. Lewis W. Douglas
Mrs. Irving Mitchell Felt
Sampson R. Field
Richard L. Gelb
Harry B. Helmsley
Mrs. Leon Hess
Mrs. Robert L. Hoguet
David M. Keiser
Francis Keppel
Gustave L. Levy
William F. May
Rev. L. J. McGinley, S.J.
George S. Moore
Edward J. Mortola
Crocker Nevin
Joseph Papp
John D. Rockefeller 3rd
William Rockefeller
Martin E. Segal
Grant G. Simmons, Jr.
Charles M. Spofford
Frank Stanton
Frank E. Taplin
Franklin A. Thomas
Miss Alice Tully
Lowell Wadmond
Edward R. Wardwell
George Weissman
Lawrence A. Wien
Edgar B. Young

EX OFFICIO

Honorable Abraham D. Beame, *Mayor of New York*

Edwin L. Weisl, Jr., *Administrator of Parks, Recreation & Cultural Affairs*

William Schuman, *President Emeritus*

ADMINISTRATION

John W. Mazzola, *Managing Director*
Mark Schubart, *Director, Education*
Andre Mirabelli, *Corporate Secretary; Director, Buisness Affairs*
James R. Bjorge, *Associate Director, Education*
Joseph Caron, *Director, Public Services*
Leonard de Paur, *Director, Community Relations*
June Dunbar, *Associate Director, Education*
Frank S. Gilligan, *Director, Development*
John Goberman, *Director, Media Development*
Delmar D. Hendricks, *Booking Director, Concert Halls*
Arthur J. Howard, *Director, General Services*
William W. Lockwood, Jr., *Director, Programming*
John O'Keefe, *Director, Public Information*
Alexander J. Rygiel, *Controller*

THE LINCOLN CENTER FUND BOARD OF TRUSTEES

Hoyt Ammidon, *Chairman*

R. Manning Brown, Jr.
Mrs. Robert L. Hoguet
Edwin S. Marks
William F. May
Crocker Nevin
William M. Rees
Andrew Y. Rogers
Robert E. Rubin
Francis B. Shepard
George Weissman
Lawrence A. Wien

LINCOLN CENTER COUNCIL

Schuyler G. Chapin, *Metropolitan Opera*
Richard W. Couper, *The New York Public Library*
Lincoln Kirstein, *New York City Ballet*
John W. Mazzola, *Lincoln Center*
Peter Mennin, *The Juilliard School*
Carlos Moseley, *New York Philharmonic*
Joseph Papp, *New York Shakespeare Festival at Lincoln Center*
Julius Rudel, *New York City Opera*
Mark Schubart, *Lincoln Center*
Norman Singer, *City Center of Music and Drama, Inc.*
Charles Wadsworth, *The Chamber Music Society of Lincoln Center*

LINCOLN CENTER COUNCIL ON EDUCATIONAL PROGRAMS

Mark Schubart, *Lincoln Center, Chairman*
Bernard Gersten, *New York Shakespeare Festival at Lincoln Center*
Edwin S. Holmgren, *The New York Public Library*
Mrs. Norman Lassalle, *City Center of Music and Drama, Inc.*
William Nix, *Metropolitan Opera*
Irwin Scherzer, *The Chamber Music Society of Lincoln Center*
Dr. Leon Thompson, *New York Philharmonic*
Dr. Gideon Waldrop, *The Juilliard School*

For Your Listening Pleasure

FOR THE 35TH CONSECUTIVE YEAR TEXACO BRINGS YOU LIVE BY RADIO THE

Metropolitan Opera Broadcasts



These live broadcasts, heard throughout the United States over the Texaco-Metropolitan Opera Radio Network, and in Canada over the CBC English and French Radio Networks, are proudly presented by Texaco for the pleasure of opera lovers everywhere. You are cordially invited to tune in.

TEXACO

Please check your local newspaper for radio station

SATURDAY RADIO SCHEDULE

DATE	OPERA	COMPOSER	TIME (E.T.)
1974			
Dec. 7	ROMEO ET JULIETTE	GOUNOD	2:00
Dec. 14	DEATH IN VENICE (New)	BRITTEN	2:00
Dec. 21	JENUFA (New)	JANACEK	2:00
Dec. 28	TURANDOT	PUCCINI	2:00
1975			
Jan. 4	L'ITALIANA IN ALGERI	ROSSINI	2:00
Jan. 11	MADAMA BUTTERFLY	PUCCINI	2:00
Jan. 18	CAVALLERIA RUSTICANA	MASCAGNI	2:00
	I PAGLIACCI	LEONCAVALLO	
Jan. 25	BORIS GODUNOV (New)	MUSSORGSKY	2:00
Feb. 1	DON GIOVANNI	MOZART	2:00
Feb. 8	TOSCA	PUCCINI	2:00
Feb. 15	DAS RHEINGOLD	WAGNER	2:00
Feb. 22	BLUEBEARD'S CASTLE (New)	BARTOK	2:00
	GIANNI SCHICCHI	PUCCINI	
Mar. 1	DIE WALKUERE	WAGNER	1:00
Mar. 8	MANON LESCAUT	PUCCINI	2:00
Mar. 15	SIEGFRIED	WAGNER	1:00
Mar. 22	LA FORZA DEL DESTINO (Revised)	VERDI	2:00
Mar. 29	DIE GOETTERDAEMMERUNG	WAGNER	12:30
Apr. 5	FALSTAFF	VERDI	1:00
Apr. 12	I VESPRI SICILIANI	VERDI	2:00
Apr. 19	L'ASSEDIO DI CORINTO (New)	ROSSINI	2:00

Schedule subject to change

Please send quiz questions to Texaco Opera Quiz,
135 East 42nd Street, New York, N.Y. 10017

Authentic.

The world's best judges of whisky have pinned lots of medals on Dewar's.

It's still happening every day. Any Scotch-lover, sipping a Dewar's "White Label" for the first time, will mentally pin still another gold medal on its famous label.



Brussels, 1893



Antwerp, 1894



London, 1888



Zurich, 1930



Paris, 1889



Edinburgh, 1890





Dewar's® never varies.

BLENDED SCOTCH WHISKY • 86.8 PROOF
©SCHENLEY-IMPORTS CO., N. Y., N. Y.

The facts in this advertisement have been authenticated by the management of John Dewar & Sons, Ltd., Perth, Scotland

Patrons of Lincoln Center for the Performing Arts

John D. Rockefeller, Jr.
Mr. and Mrs. David M. Keiser
Mrs. Felix M. Warburg
Arthur A. Houghton, Jr.
Mr. and Mrs. John D. Rockefeller 3rd
Mr. and Mrs. Pierre David-Weill
Mrs. V. Beaumont Allen
Mrs. John T. Pratt
Mrs. Richard Charlton
Frasier W. McCann
Mrs. Joseph V. McMullan
Mrs. Arthur Lehman
Mrs. Alta Rockefeller Prentice
Mrs. Robert Walton Goelet
Francis Goelet
Mr. and Mrs. John Goelet
Robert G. Goelet
Mr. and Mrs. Hayward F. Manice
Alfred P. Sloan, Jr.
Mr. and Mrs. Frank Altschul
Mr. and Mrs. Robert E. Blum
Mr. and Mrs. David Rockefeller
Mr. and Mrs. Walter H. Annenberg
Mr. and Mrs. Louis J. Horowitz
John S. Newberry
Barbara Hutton
Lauder Greenway
Mr. and Mrs. Francis Kernan
Mrs. Thomas J. Watson
Mr. and Mrs. Thomas M. Evans
Family of Cornelius N. Bliss
The Family of Julius Rosenwald
Mr. and Mrs. Kenneth Appleton Ives
James Donahue
Robert Lehman
Audrey Love
Mr. and Mrs. O. Roy Chalk
Nancy Susan Reynolds
Huntington Hartford
The Family of Edward H. and Mary W. Harriman
Mr. and Mrs. John N. Irwin II
The Family of Carl M. Loeb
Mr. and Mrs. Albert A. List
Mrs. Charles V. Hickox
Mr. and Mrs. Henry Ittleson, Jr.
Mr. and Mrs. John Hay Whitney
Mrs. John D. Rockefeller, Jr.
Mr. and Mrs. Owen Robertson Cheatham
Mr. and Mrs. Leon Hess
Mrs. Charles W. Engelhard
Mr. and Mrs. Irwin Hamilton Kramer
Mr. and Mrs. Lansdell K. Christie
Mr. and Mrs. Cornelius Vanderbilt Whitney
Mr. and Mrs. Percy Uris
Mr. and Mrs. Harold D. Uris
Mrs. Ambrose Monell
Mrs. Hazel Hopkins Ford
The Family of Clarence and Anne Dillon
Alice Bigelow Tully
Mr. and Mrs. John R. Kimberly
Mr. and Mrs. Charles Shipman Payson
Mr. and Mrs. Willis H. Booth
Mrs. Vincent Astor
Harold Stirling Vanderbilt
Mrs. Josephine Lawrence Graeber
Allan P. Kirby
Mr. and Mrs. Walker G. Buckner
Mr. and Mrs. Amyas Ames
Mr. and Mrs. Gustave L. Levy
Mr. and Mrs. Henry J. Heinz II
Margaret Mellon Hitchcock
Mr. and Mrs. Seymour H. Knox
Mr. and Mrs. Frank Stanton
Mr. and Mrs. David Hunter McAlpin
Mr. and Mrs. Douglas Dillon
Mr. and Mrs. Lawrence A. Wien
The Family of Carl H. Pforzheimer
Mr. and Mrs. W. Van Alan Clark
Mr. and Mrs. Harry B. Helmsley
Mr. and Mrs. Eugene Ferkauf
Mr. and Mrs. Nathan Cummings
Mr. and Mrs. Andre Meyer
David and Irene Schwartz
Mr. and Mrs. Edwin S. Marks
Mr. and Mrs. Richard Rodgers
Mr. and Mrs. Gardner Cowles
Mr. and Mrs. Roger L. Stevens
Mr. and Mrs. Louis Calder
C. Michael Paul
Mr. and Mrs. Samuel Lemberg
Mr. and Mrs. Samuel H. Golding
Mr. and Mrs. Shelby Cullom Davis
The Family of John F. Kennedy
The Mazer Family
James P. Warburg
The Family of Solomon and Rose S. Lasdon
Mrs. Edsel Ford
The Fribourg Family
Irving Geist
Mr. and Mrs. Joseph A. Neff
Enid Annenberg Haupt
Mr. and Mrs. Lester Francis Avnet
Mrs. Lytle Hull
Mr. and Mrs. Leonard Block
Mr. and Mrs. Joseph L. Mailman
Mr. and Mrs. Harold L. Fierman
Mr. and Mrs. Richard Salomon
Mr. and Mrs. Frank E. Taplin, Jr.
Mr. and Mrs. Herbert M. Singer
Stavros S. Niarchos
Bernice Chrysler Garbisch
The Family of Erwin S. Wolfson
Carl A. Morse
Mr. and Mrs. Jack Linsky
The Durst Family
Mr. and Mrs. Saul Jeffee
Mr. and Mrs. Sol Kittay
Mr. and Mrs. Charles H. Dyson
Lila Acheson Wallace
Mr. and Mrs. Bruce L. Zenkel
Richard J. Schwartz
Mr. and Mrs. Milton Petrie
Evlynne and Max M. Low
The Family of Ethel S. Mehlman
Aye Simon
Mrs. Jean Mauzé
Mr. Louis Marx
Charles H. Revson
Mr. and Mrs. Howard Lipman
Harry Lebensfeld
Minna and Benjamin M. Reeves
Mr. and Mrs. Irving Mitchell Felt
Mr. and Mrs. Edouard L. Cournand
Benjamin C. Zitron and Family
Miss Julie A. Spies
Selma and Frank Kalisch

Three anonymous donors

The Rockefeller Foundation
The Ford Foundation
Exxon Corporation
Avalon Foundation
First National City Educational and Charitable Foundation
The Chase Manhattan Bank Foundation
Manufacturers Hanover Trust Company
Corning Glass Works Foundation
Chemical Bank
Morgan Guaranty Trust Company of New York
James Foundation of New York, Inc.
Bankers Trust Company
The Commonwealth Fund
The Equitable Life Assurance Society of the United States
Lazard Freres & Co.
IBM
Texaco Inc.
Metropolitan Life Insurance Company
New York Life Insurance Company
Juilliard Musical Foundation
Bell System Companies in New York City
Union Carbide Corporation
United States Steel Foundation
Consolidated Edison Company of New York, Inc.
Carnegie Corporation of New York
New York Foundation
Columbia Broadcasting System
Shell Companies Foundation, Incorporated
RCA Corporation
Bloomingdale's
Reader's Digest Association, Inc.
Old Dominion Foundation
The John A. Hartford Foundation, Inc.
The Bodman Foundation
Mobil Oil Corporation
The Heckscher Foundation for Children
Schenley Industries, Inc.
Revlon Foundation
Charles and Rosanna Batchelor Memorial, Inc.
Standard Oil Company of California
Rockefeller Brothers Fund
Consolidated Natural Gas Company
Samuel H. Kress Foundation
Bethlehem Steel Corporation
Vivian B. Allen Foundation, Inc.
Irving Trust Company
The Spiros G. Ponty Foundation
Charles Ulrick and Josephine Bay Foundation, Inc.
Josephine Bay Paul and C. Michael Paul Foundation, Inc.
Wertheim & Co.
Firestone Foundation
William S. Paley Foundation, Inc.
The Howard Johnson Foundation
Lehman Brothers
W. H. Charities
The George F. Baker Trust
D. S. and R. H. Gottesman Foundation
Glen Alden Corporation
The Philip and Janice Levin Foundation
Carl Marks & Company, Inc.
Beinecke Foundation
Bear, Stearns & Co.
J. P. Stevens & Co., Inc. Foundation
The First Boston Foundation Trust
Korvettes-Division of Arlen Realty & Development Corporation
The New York Times
The Samuel & David Rose Fund
Sterling National Bank of New York
Van Munching & Co., Inc., Heineken Holland Beer
United Brands Foundation
Rapid-American Corporation
The Siegfried and Josephine Bieber Foundation

Patron's desk 765-5100, Mrs. Terry Mark

Wayne Sutterfield takes a lot of garbage

Look, we've all got to take a little sometime...but this guy goes looking for it.

Wayne Sutterfield is Refuse Commissioner for the City of St. Louis and he has 900 tons of garbage on his hands each day. So Wayne Sutterfield believes in new approaches to solid waste management.

The city's garbage is continually combed for steel cans. Sutterfield's powerful magnetic conveyor belts literally suck them right out of the garbage at the rate of about 78,000,000 a year. Steel's unique magnetic property makes it possible.

The reclaimed cans are marketed to a steel producer who recycles them during the production of new steel products. The economics help Sutterfield and the people of St. Louis 'clean up' in the bargain. The same thing is happening today in 20 cities across the country.

But steel can recovery isn't the only exciting thing that happens to the city's garbage. St. Louis burns some 300 tons of its combustible solid waste each day (mixed with coal) to generate electric power in a conventional boiler at the Union Electric Company. That power is enough to serve 25,000 homes. The program reduces air pollution, saves landfill and conserves coal.

St. Louis was the first American city to try it, but it won't be the last.

Sometimes it pays to take a little garbage.

For more information write, **Tinplate Producers, American Iron and Steel Institute, 1000 16th Street, N.W., Washington, D.C. 20036.**

...and cleans up in the bargain.



Steel
the recycled material

Tinplate Producers
American Iron
and Steel Institute



Corporations Support the Performing Arts
at Lincoln Center

PACESETTERS / Corporate contributors of $10,000 to $100,000 during 1973-74

Alcoa Foundation
American Express Company
American Telephone and Telegraph Co.
Atlantic Richfield Company
Bankers Trust
Beneficial Corporation
Bristol-Myers Company
CBS Inc.
The Chase Manhattan Bank
Chemical Bank
Cities Service Company
Consolidated Edison Company of New York, Inc.
Edison Parking Corporation
Educational & Cultural Trust Fund of the Electrical Industry
Exxon Corporation
First National City Bank
General Foods Corporation
General Telephone & Electronics Corporation
W.R. Grace & Co.
William Randolph Hearst Foundation
ICM/International Carbon and Minerals
International Business Machines Company
International Telephone & Telegraph Corporation
Jonathan Logan, Inc.
Manufacturers Hanover Trust
Carl Marks & Co., Inc.
Mobil Oil Corporation
Morgan Guaranty Trust Company of New York
National Distillers and Chemical Corporation
New York Telephone Co.
The New York Times Foundation, Inc.
RCA-NBC
The Reader's Digest
Real Estate, Construction & Hotel Council
Rockefeller Center, Inc.
Helena Rubinstein Foundation
The S & H Foundation, Inc.
Standard Oil Company of California
The Starr Foundation
Texaco, Inc.
Texasgulf Inc.
Time Inc.
United Brands Co.

Two Anonymous

Corporate contributors of $5,000 to $9,999 during 1973-74

Allied Chemical Foundation
B. Altman & Company
American Broadcasting Companies, Inc.
American Can Co.
American Electric Power Company, Inc.
Angel Records
The Bank of New York
Bethlehem Steel Corporation
Burlington Industries, Inc.
C.I.T. Financial Corporation
Continental Can Company, Inc.
Diesel Construction a Division of Carl A. Morse, Inc.
Doubleday & Co., Inc.
Empire State Building Co.
The Firestone Foundation
Ford Motor Company Fund
The Garcia Corporation
General Electric Company
Goldman, Sachs & Co.
Gulf & Western Industries, Inc.
International Ladies' Garment Workers' Union
Irving One Wall Street Foundation
Johnson & Higgins
Lanvin-Charles of the Ritz, Inc.
Lazard Freres & Co.
Macmillan Foundation
Macy's New York
Marine Midland Bank-New York
Marsh & McLennan, Inc.
The Merck Company Foundation
Metropolitan Life Insurance Company
Mutual of New York
Newsweek, Inc.
J.C. Penney Company, Inc.
Pfizer Inc.
Philip Morris Incorporated
Plessey Incorporated, Garrard Division
Pullman-Standard, a Division of Pullman Incorporated
St. Regis Paper Co.
Salomon Brothers
J.P. Stevens & Co., Inc.
Touche Ross & Co.
Union Carbide Corporation
United States Steel Foundation, Inc.
United States Trust Company of New York
Wertheim & Co., Inc.
Western Electric Fund
Xerox Corporation

Three Anonymous

Corporate contributors of $1,000 to $4,999 during 1973-74

ACF Industries, Inc.
ARA Services, Inc.
Abraham & Co.
Airco, Inc.
Alexander's, Inc.
American Airlines, Inc.
American Cyanamid Company
American Metal Climax Foundation, Inc.
American Natural Gas Company
American Re-Insurance Company
American Society of Composers, Authors and Publishers
American Standard Inc.
Amstar Corporation
Arthur Andersen & Co.
Arabian American Oil Company
Arnhold and S. Bleichroeder, Inc.
Ashland Oil, Inc.
Asiel & Co.
Avnet, Inc.
E.W. Axe & Co., Inc.
Bache & Co. Incorporated
A.G. Becker & Co. Incorporated
Beecham Inc.
Belding Hemingway Company, Inc.
Bloomingdale's
Blyth Eastman Dillon Inc.
Book-of-the-Month Club, Inc.
Borden Foundation, Inc.
The Bowery Savings Bank
Broadcast Music Inc.
The Brooklyn Union Gas Company
Bunge Corporation
Capital Cities Broadcasting Corp.
Central Savings Bank in the City of N.Y.
Chrysler Corporation Fund
Ciba-Geigy Corporation
Cluett, Peabody & Co., Inc.
Colgate-Palmolive Company
Colt Industries Inc.
Commercial Credit Company
Consolidated Natural Gas Company
Continental Oil Company
Coopers & Lybrand
The Cranston Foundation
William L. Crow Construction Company
Crum & Forster
Cushman & Wakefield, Inc.
D'Agostino Supermarkets
Dart Industries Inc.
Deblinger Sales & Marketing Corporation
Deering Milliken, Inc.
Dollar Savings Bank of New York
Dow Chemical Company
Durso Supermarkets Inc.
Empire Hotel
Ernst & Ernst
Ethyl Corporation
European-American Bank & Trust Company
The First Boston Foundation Trust
Fribourg Foundation, Inc.
G A F Corporation
General Instrument Corporation
General Mills Foundation
Gimbel Brothers, Inc.
Henry L. Goldberg & Co.
Great Northern Nekoosa Corporation
The Greenwich Savings Bank
HRH Construction Corporation
Haskins & Sells
Hills Supermarkets
Hunt-Wesson Foods, Inc.
The International Nickel Company, Inc.
International Paper Company Foundation
The Interpublic Group of Companies, Inc.
Jaros, Baum & Bolles
Kane-Miller Corporation
Lasker, Stone & Stern
S.D. Leidesdorf & Co.
Lever Brothers Company Foundation, Inc.
LIN Broadcasting Corporation
Thomas J. Lipton, Inc.
Lord & Taylor
MCA Inc.
McGraw-Hill, Inc.
McKinsey & Company, Inc.
Melville Shoe Corp.
MEM Co., Inc.
Mercedes-Benz of North America, Inc.
Merrill Lynch, Pierce, Fenner & Smith Foundation, Inc.
Metromedia, Inc.
Miller Brewing Company
Millmaster Onyx Corporation
Mitsui & Co. (U.S.A.), Inc.
N L Industries Foundation Inc.
Neuberger & Berman
The New York Bank for Savings
New York Life Insurance Company
New York News Inc.
New York Stock Exchange, Inc.
Newmont Mining Corporation
Norton Simon, Inc.
Ogilvy & Mather, Inc.
Olin Corporation Charitable Trust
One Lincoln Associates
Oppenheimer & Co.
Otis Elevator Company
Owens-Corning Fiberglas Corporation
The Paige Company
Joy Hirshon Parkinson Foundation, Inc.
Peat, Marwick, Mitchell & Co.
Pellon Corporation
PepsiCo, Inc.
The Perkin-Elmer Corporation
Phelps Dodge Foundation
Price Waterhouse & Co.
The Prudential Insurance Company of America
Reliance Group Incorporated
Richardson-Merrell Inc.
Rose Beaton & Rose
L. F. Rothschild & Co.
St. Joe Minerals Corporation
The St. Moritz Hotel
Salant Corporation
Schering-Plough Corporation
J. Henry Schroder Banking Corporation
Joseph E. Seagram & Sons, Inc.
The Seamen's Bank for Savings in the City of New York
Sears, Roebuck and Co.
Martin E. Segal & Co.
Shell Companies Foundation, Incorporated
Shopwell, Inc.
Simmons Company
Simplicity Pattern Co. Inc.
The Singer Company Foundation
Skidmore, Owings & Merrill
Smith, Barney & Co., Inc.
Sonnenblick-Goldman Corp.
Spearin, Preston & Burrows, Inc.
Sperry Rand Corporation
Squibb Corporation
Standard Brands Incorporated
Standard Motor Products, Inc.
Stepan Chemical Company
Stewart, Smith & Co., Inc.
Stewart Stamping Corporation
Syska & Hennessy, Inc.

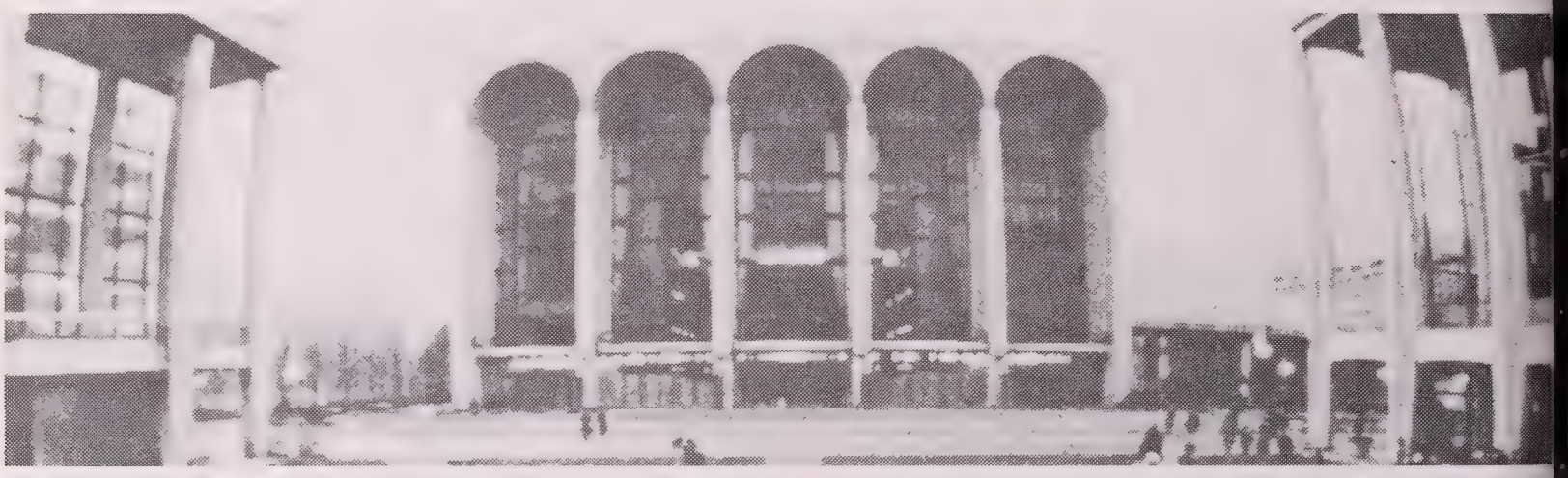
CORPORATE SUPPORT FOR THE PERFORMING ARTS AT LINCOLN CENTER *continued from preceeding page*

J. Walter Thompson Company
Trans World Airlines
Turner Construction Company
UMC Industries, Inc.
Uniroyal, Inc.
Universal Oil Products Co.
Walsh Construction Company
Warner Communications Inc.
The Warner-Lambert Charitable Foundation
Waterman Steamship Corporation
Weiss, Peck & Greer
Weyerhaeuser Company Foundation
Wheelabrator-Frye Inc.
White, Weld & Co.
Witco Chemical Corporation
F. W. Woolworth Co.
Arthur Young & Company
Young & Rubicam International Inc.

Ten Anonymous

Corporate contributors of $100 to $999 during 1973 -74

A.B.D. Securities Corporation
ASI Communications
Harry N. Abrams, Inc.
Ackman Brothers Incorporated
Alexander & Alexander, Inc.
Ethan Allen Inc.
Allis-Chalmers Foundation, Inc.
Amerace Corporation
American Stock Exchange
The Atlantic Companies
Baker, Weeks & Co., Inc.
Bank of Commerce
Bank of Montreal – New York
Barclays Bank International Limited
Benton & Bowles, Inc.
Bergdorf Goodman
Best Manufacturing Inc.
Bigelow-Sanford, Inc.
John Blair & Company
Bowne & Co., Inc.
The Buckingham Corporation
The C T Foundation
Canadian Imperial Bank of Commerce
Cantella & Co.
Capezio Ballet Makers
Career Club Shirt Co.
Chubb & Son Inc.
Cinema 5, Ltd.
Collins & Aikman
Compton Advertising, Inc.
Cowles Communications, Inc.
Croscill Curtain Co., Inc.
Cunningham & Walsh Inc.
DHJ Industries Inc.
Davis-Delaney-Arrow, Inc.
Deltown Foods, Inc.
Diener/Hauser/Greenthal Company Incorporated
Doyle Dane Bernbach Inc.
Dreier Hotel Management Corp.
Dry Dock Savings Bank
Dun & Bradstreet Foundation, Inc.
E & B Supermarkets, Inc.
The East New York Savings Bank
Esquire, Inc.
EuroPartners Securities Corporation
Excess & Treaty Management Corporation
Fahnestock & Co.
Federal Paper Board Company, Inc.
Feldman Wood Products Co., Inc.
Firmenich Incorporated
Franklin Savings Bank of New York
Fritzsche Dodge & Olcott Inc.
Gold Seal and Henri Marchant Wineries
Grey Advertising, Inc.
The Guardian Life Insurance Company of America
Harlem Savings Bank
Hirsch-Werner Corporation
Iroquois Brands, Ltd.
Iselin Jefferson-Woodside, Division of Dan River Inc.
Keene Corporation
Kenyon & Eckhardt Advertising
Kipnis & Karchmer
Lamston's Variety Stores
Lane Bryant, Inc.
Laventhol Krekstein Horwath & Horwath
The Lexington Hotel
The Lowell Hotel
M. Lowenstein & Sons, Inc.
D. Maldari & Sons, Inc.
The Manhattan Savings Bank
Mitchel, Schreiber, Watts & Co.
The Mitsubishi Bank, Ltd.
Muzak Corporation
The National Reinsurance Corporation
Navarro Hotel Company
The Nestlé Company Inc.
The Nikko Securities Co. International, Inc.
North American Philips Corporation
John Nuveen & Co., Incorporated
The Ornstein Brothers
Ken J. Pezrow Corp.
The Pittston Company
The Pleasant Street Foundation
RBH/Reid & Carr Inc.
RKO General, Inc.
Reich & Co. Inc.
Republic National Bank of New York
Schiff Terhune Inc.
The Seagrave Corporation
Seidman Foundation
Slattery Associates, Inc.
SoGen International Fund, Inc.
Sotheby Parke Bernet Inc.
Stern, Lauer & Co.
Paul Stuart
Swiss American Securities Inc.
Swiss Bank Corp.
Talcott National Corporation
The Taylor Wine Company, Inc.
Thyssen Steel Corporation
Ulano Companies
Union Dime Savings Bank
United Mutual Savings Bank
United States Lines, Inc.
Vernitron Corporation
Volkswagen of America, Inc.
Warburg-Paribas, Inc.
S. R. Weltz, Jr. & Company
Dean Witter & Co., Inc.
Thirteen Anonymous





Give Me Liberty!

Liberty ice cream CONCERN

A new ice cream parlor next door to The Ginger Man, featuring the best flavors of the best brands.

Special pre-theatre Dinners

Soups, sandwiches and salads

43 West 64th Street. 877-1119



NEW at La Crêpe

Special Complete LUNCHEONS & DINNERS for just.... $3.75

Charming, unique restaurants serving 110 varieties of authentic French crêpes.

B'way at 67 St./ 57 W. 56 St.
158 W. 44 St./3rd Ave. nr. 58 St.
15 Greenwich Ave./59 Nassau St.



In 1870, Charles Fleischmann created the world's first dry gin. And that's how the dry martini was born. You still enjoy the difference in the Fleischmann martini. Because it's still made with the world's driest gin.

Fleischmann's. The world's driest gin since 1870.

DISTILLED FROM AMERICAN GRAIN • 90 AND 86 PROOF • THE FLEISCHMANN DISTILLING CORP., N.Y.C.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

18 mg. "tar," 1.2 mg. nicotine, av. per cigarette, FTC Report, Mar.

Carnegie Hall

NEW YORK OCTOBER 1974





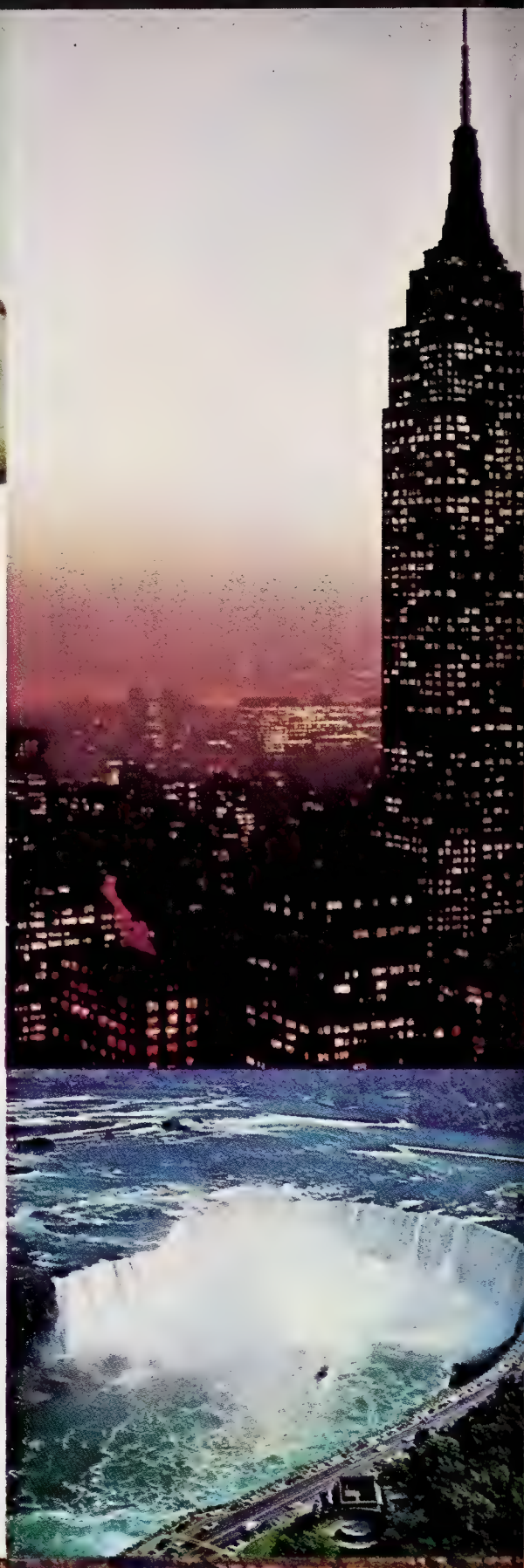




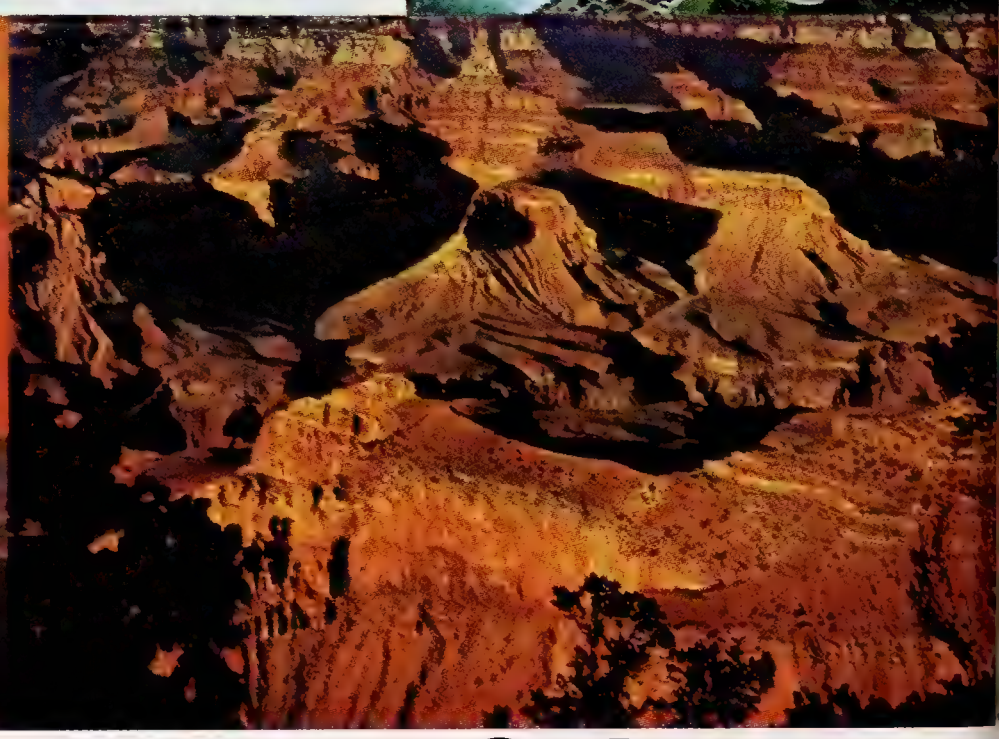
There are more than 3,000 canyons in the world—but only one they call Grand. When you come across the real thing—on the road—or right out of your refrigerator, you know it.











Enjoy Coca-Cola Trade-mark®

It's the real thing. Coke.

Trade-mark®

COPYRIGHT © 1971, THE COCA-COLA COMPANY. "COCA-COLA" AND "COKE" ARE THE REGISTERED TRADE-MARKS WHICH DISTINGUISH THE SAME PRODUCT OF THE COCA-COLA COMPANY.

Onstage MAGAZINE

AMERICA'S EDITORIAL MAGAZINE AND PROGRAM FOR THE PERFORMING ARTS AND THEATRE

VOLUME 1 • BOOK 1 OCTOBER 1974

Page CONTENTS

4 CHARLES EDWARD IVES. "Genius"
An excerpt by the author of the book "From The Steeples and Mountains" about Charles Ives—an eccentric loner who created some of the greatest music of our time while getting rich as a New York insurance broker.
By David Wooldridge

6 Carnegie Hall October Calendar of Events

8 Tricks and Treats in Hallowe'en Music
The author discusses the supernatural forces of Hallowe'en appearing in major musical masterpieces.
By Joseph McLellan

9 Carnegie Hall Corporation Board of Directors and Staff

10 Carnegie Hall Directory of Facilities and Services

11 People of Note
Onstage will reprint with exclusive permission a series of the famous cartoons and poems by *Gluyas Williams* and *Laurence McKinney* on the different individuals who make up a symphony orchestra.

14 Carnegie Hall's New Organ
The story about Carnegie Hall's new organ which will be inaugurated at an organ recital on the opening performance of the 1974-1975 season.
By Leonard Raver
The program of the evening can be found in the alphabetized section in the center of the magazine.

THIS MONTH'S COVER: Design by Irwin Horowitz from the jacket for the book, From the Steeples and Mountains by David Wooldridge. Ives photo by W. Eugene Smith. Use by permission of Alfred A. Knopf, Inc.

ONSTAGE MAGAZINE AND PROGRAM

LEWIS FIELDS
Founder and Publisher

Publishers Enterprises Corporation • 4405 East-West Highway • Bethesda, Maryland 20014
301/986-1966

Z. J. FIELDS
President

BENJAMIN S. HELLER
Vice President

L. FIELDS
Executive Editorial Director

JOSEPH McLELLAN
Senior Editorial Consultant

JACK RALPH
General Sales Director

SALES ARM INC
National Sales Representatives
31 Union Square West • Suite 801 • New York, N.Y. 10003 • 212/989-6780

MARY PORTER
New York City Ballet Editor

SUE DOLAN
Saratoga Festival Editor

PATTE PARKER
Philadelphia Orchestra Editor

ALTON MILLER
Arena Stage and Kreeger Theater Editor

JEROME FERRAIRA
New Jersey Symphony Editor

OnStage Magazine/Program is distributed at
Carnegie Hall and Carnegie Recital Hall, New York
Arena Stage, Kreeger Theater and National Theatre, Washington, D. C.
New Jersey Symphony Orchestra, New Jersey
Saratoga Performing Arts Center, Saratoga Springs, New York

© 1974 by Publishers Enterprises Corporation. All rights reserved. Reproduction in whole or in part of any contents herein is prohibited without written permission. This magazine printed in U.S.A.

The complete cinema.

Now there's a cinema which is more than just another art movie house.

A cinema which takes a new approach to retrospective cinema.

A cinema which has a knowledgeable staff, all of whom know what film is, what it should be and what it has been.

A cinema which offers film classics, recent discoveries and forgotten masterpieces — more than 600 a year.

A cinema which offers all of this with the ambiance of a place to talk, have coffee and buy a book.

A cinema which even has established a sophisticated organization devoted to film with special film programs and separate facilities for its members.

A cinema which treats the film devotee as a film devotee and not as a customer.

Now there's a cinema which is more than just another art movie house. It's Carnegie Hall Cinema.

Drop by and pick up a schedule-brochure tonight.

Carnegie Hall Cinema.
The symphony hall for film.
887 Seventh Avenue
between 56 and 57 Streets
PLaza 7-2131

Charles Edward Ives. "Genius"

by DAVID WOOLDRIDGE

To honor the 100th anniversary of Charles Ives' birth, we print an excerpt from the closing pages of *From the Steeples and Mountains,* by David Wooldridge, published earlier this year by Alfred A. Knopf. In his early forties, a composer and conductor as well as writer, Mr. Wooldridge was born and educated in England, has led an active professional life on both sides of the Atlantic and now lives near Danbury, Conn., Ives' birthplace. His book, subtitled *A Study of Charles Ives,* though replete with the fruits of his research, avoids virtually every cliché of the biographer-critic, even down to the liberties it takes with typographical conventions. The result: a perceptive, outspoken, sometimes heated, but faithful account—exhilarating to the reader and, in form and substance, evoking the free-wheeling genius of Charles Ives.

He had this paranoia about artists—composers—who used their art "primarily to make a living." It was so much moonshine, because an artist who was open to corruption by the establishment, by patrons and flatterers, started out with something less than artistic integrity in the first place. But Ives occupied a strange position in American music *c* 1900/1916. A writer like Herman Melville at least enjoyed the fugitive love of fellow genius, Hawthorne, the more enduring friendship of fellow writers like Richard Henry Dana, publishers like Evert Duyckinck. Ives enjoyed the friendship or even the passing interest of NO PUBLISHER during his creative life, no fellow musicians except David Stanley Smith and Max Smith. And they, truly, were the best the musical establishment had to offer. It hardly seems credible, the musical waste-land that prevailed in America at the time. All those American composers who went to Europe, instead of staying home and building something indigenous. Consider that the authors of *Moby Dick, The Scarlet Letter* found at least the wherewithal for material survival in 1852. Who, in American music, could survive, 50 and 60 and 70 years later, with works of equivalent originality?

The 3 propositions, then:

[1] Genius can survive only in isolation;

[2] Genius will not create, "to flatter patrons or decorate salons";

[3] Genius is an active: it makes things happen.

Ives had no problem over (1). Like Hawthorne, his native shyness was a defense against the outside world. His Danbury upbringing was provincial/suburban: apart from his father, none spotted the seeds of genius awakening in him, and that was well. His mother, interrupting his work to have him run errands for her, Aunt Amelia, fussing about him not getting enough fresh air, "Shut up all day in that stuffy room," even Moss, parading his new piccolo in front of him for him to look at: all these were commonplace—Melville fared no better. At Yale, Ives earned the blessed neglect of Horatio W. Parker and found musical anonymity in extra-musical popularity, being "a nice guy," with a string of nicknames long as your arm. At Poverty Flat the same: Edwards Park was atonished to learn, in later years, that Ives had been "a musical genius"—he had no idea, he said, and was none the wiser, for having learned it, what "being a musical genius" entailed. Even in marriage, Ives instinctively sought a mate who would not intrude herself on his music, who favored isolation in their daily lives. He had no need to avoid his musical peers because he sensed there were none, in America, at the time. And he was right. He was not masochistic. He showed some of his music to a few friends and acquaintances who didn't like it; he wasn't going to risk showing it to strangers—"some of them famous, so-called." Except Damrosch. Damrosch was the brother of Clara Mannes who had been at Farmington School with Harmony, so he showed him one "safe" score—the 1st Symphony—and sent him another—the 2nd Symphony. But it was never Ives who was on trial. It was Walter Damrosch. And he was weighed in the balance and found wanting, so far as Ives was concerned.



Charles Ives, America's foremost composer, is seen above in a double exposure made during his freshman year at Yale. Taken from David Wooldridge's biographical study, "From the Steeples and the Mountains".

And so the continuing obscurity. No one recognized Ives's genius because no one was qualified to recognize it. Yet who, during his lifetime, had recognized Bach's genius, *as a composer?* Who Schubert's? Who Mozart's, even? Precious few. Genius is not concerned with recognition; it creates because it must. Maybe Mahler recognized Ives's genius. Certainly Goossens and Slonimsky did, later. All three had the advantage of a European cultural heritage, where the phenomenon of "being a musical genius" was not unknown. But for Ives himself, during the creative years, isolation and obscurity were welcome—more, essential.

Except that, even then, they were not quite complete enough. His letters to his future father-in-law in 1907, to John Griggs in China in 1922, are their own tell-tale: his search for a paternal

[*Continued on page 11*]

Now! Audition the great new

Deutsche Grammophon

recording of the complete

FOUR SYMPHONIES OF BRAHMS

superbly conducted by CLAUDIO ABBADO

ALL 4 RECORDS FOR LESS THAN THE PRICE OF ONE

plus free previews of important new recordings
months before they are available to the public!

BRAHMS' *Four Symphonies*—most magnificent since Beethoven's! The extraordinary new recording of them from Deutsche Grammophon offers Claudio Abbado conducting *four* of the world's greatest orchestras. This album can be yours now to audition in your home for ten days without charge, without obligation. And you may keep all four records for less than the price of one—yes, that's more than 78% off the suggested list price that these records sell for in retail stores.

The Carnegie Hall Selection Committee's report accompanying the album points out why these performances were singled out for their recommendation: freshly conceived, deeply felt interpretations by young Claudio Abbado, Italy's foremost present-day conductor... the unprecedented opportunity for you to enjoy and compare four orchestras unsurpassed in precision, responsiveness and tonal splendor—the Vienna Philharmonic, Berlin Philharmonic, Dresden State Orchestra and London Symphony... plus Deutsche Grammophon's incredibly lifelike sound. The four stereo records themselves are superior, silent-surfaced European pressings, manufactured to highest quality control standards, and come in a handsome hinged case with illustrated brochure and *exclusive* Committee report.



Try it for ten days FREE.

No obligation to keep it!

Our special offer of Brahms' *Four Symphonies* is limited! So please mail the coupon on this page today. Listen for ten days. Then either return the album and pay nothing, or keep it for only $6.98 plus small postage/handling charge (and sales tax in New York). This is a savings of *$24.94 off* the suggested retail price when the regular edition is finally released.

How you can be first to enjoy the greatest new recordings!

By replying now, you assure yourself of the privilege of receiving, for future ten-day free previews, special *advance editions* of major new albums... chosen *exclusively* for the International Preview Society by the Carnegie Hall Selection Committee. Since the Society is *not* a record "club", you will never be required to buy any album, nor will you receive a "record-of-the-month" like clockwork. Only when the Committee discovers a new album of the most extraordinary musical interest, artistic excellence and technical quality will it be sent for your free audition, so that there will often be months when no album at all is offered by the International Preview Society.

In every case, you will preview these records *long before* they reach the stores ...with the option of purchasing any album you wish, in a superb imported pressing, including exclusive Committee report... never at a higher price than the ordinary edition will retail for months later, and frequently at *big savings!* You may cancel this arrangement at any time.

If you truly love great music, please mail the coupon today for your exciting audition of Brahms' *Four Symphonies*.

All 4 records only

$6.98

(plus small postage/handling charge) if you decide to keep them after your free audition!

Fill out and mail this coupon today

Q52

FOUR-FOR-LESS-THAN-THE-PRICE-OF-ONE PRIVILEGE

THE INTERNATIONAL PREVIEW SOCIETY
175 Community Drive, Great Neck, N.Y. 11025

Please send for my free audition the superb recording of Brahms' *Four Symphonies* by Claudio Abbado. I may return it after ten days and owe nothing, or keep all four records and pay only $6.98 complete, plus small postage/handling charge (and sales tax in New York). This is $24.94 *off* suggested list price. I will also receive, at intervals of one or more months, free ten-day previews of albums chosen by the Carnegie Hall Selection Committee for unsurpassed present release. I may keep any album for no more and often for far less than suggested list price. I am not obligated to buy any minimum number of albums and I may cancel this arrangement at any time.

NAME _____
(please print)

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Offer limited to the U.S. and its possessions. Offer expires 12/31/75.
Limit: One membership per household. Only new members eligible.

19252/Q52

I want her to live in a world without cancer.

SOPHIA LOREN AND VERONICA MAZZARINI.



PHOTOGRAPHED BY TAZIO SECCHIAROLI

My dream is shared by all people, I'm certain.

And it is not impossible.

Much has already been learned through research.

This year I understand over 200,000 Americans will be saved from cancer by earlier detection and treatment.

Soon perhaps *all* Americans. All the world.

That is the aim of a powerful organization that supports cancer research.

"We want to wipe out cancer in your lifetime" they say.

But they need mothers and fathers—and everyone—to help them do it.

Help them. Give to the

American Cancer Society

THIS SPACE CONTRIBUTED BY THE PUBLISHER

Carnegie Hall

OCTOBER 1974 SCHEDULE OF EVENTS

Tuesday, October 1, at 8:00
VIRGIL FOX, Organist
First recital in the International Organ Series, featuring the new Rodgers-Carnegie Hall concert organ

Wednesday, October 2, at 8:00
CLEO LAINE and JOHN DANKWORTH

Thursday, October 3, at 8:00
HERBIE HANCOCK

Friday, October 4, at 8:00
ROBERT KLEIN

Saturday, October 5, at 8:00
THE EARL SCRUGGS REVUE, SONNY TERRY and BROWNIE McGEE

Sunday, October 6, at 8:00
MUDDY WATERS, WILLIE DIXON

Thursday, October 10, at 8:00
LOS ANGELES PHILHARMONIC ORCHESTRA
Zubin Mehta, Conductor
Isaac Stern, Violin
Works by Mozart, Bruckner (Symphony No 8)

Friday, October 11, at 8:00
LOS ANGELES PHILHARMONIC ORCHESTRA
Zubin Mehta, Conductor
Andre Watts, Piano
Works by Gerhard Samuel, Beethoven, Dvorak

Saturday, October 12, at 8:00
LOS ANGELES PHILHARMONIC ORCHESTRA
Zubin Mehta, Conductor
Jessye Norman, Soprano
Works by Schoenberg, Mahler, Strauss

Sunday, October 13, at 2:30
ISRAEL PHILHARMONIC ORCHESTRA
Daniel Barenboim, Conductor
Claudio Arrau, Piano

Monday, October 14, at 8:00
GEORGE CARLIN

Tuesday, October 15, at 8:00
LEIPZIG GEWANDHAUS ORCHESTRA
Kurt Maser, Conductor
Siegfried Lorenz, Baritone
Works by Reger, Mahler, Bruckner (Symphony No 7)
International Festival of Visiting Orchestras

Wednesday, October 16, at 8:00
LEIPZIG GEWANDHAUS ORCHESTRA
Kurt Maser, Conductor
Manfred Scherzer, Violin
Works by Schumann, Siegfried Matthus, Tchaikovsky

Thursday, October 17, at 8:00
NEW YORK JAZZ REPERTORY COMPANY

Friday, October 18, at 8:00
DEODATO

Saturday, October 19, at 8:00
HAROLD MELVIN and THE BLUE NOTES

Sunday, October 20, at 3:00
BELLA RUDENKO, Soprano

Sunday, October 20, at 7:30 and 11:00
THE STYLISTICS and EDDIE KENDRICKS

Monday, October 21, at 8:30
MESSAGE TO DAMASCUS

Tuesday, October 22, at 8:00
PIERRE COCHEREAU,
Organist of Notre-Dame, Paris
International Organ Series

Wednesday, October 23, at 8:00
NEW JAPAN PHILHARMONIC
Kazuyoshi Akiyama, Conductor
Tsuyosho Tsutsumi, Cello
Works by Takemitsu, Dvorak, Berlioz
International Festival of Visiting Orchestras

Thursday, October 24, at 8:00
BOSTON POPS
Arthur Fiedler, Conductor

Friday, October 25, at 8:00
FAIRPORT CONVENTION

Saturday, October 26, at 8:00
BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Conductor
Alex Weissenberg, Piano
Works by Ives, Chopin, Rachmaninoff

Sunday, October 27, at 8:00
AMERICAN SYMPHONY ORCHESTRA
Kazuyoshi Akiyama, Conductor
Teiko Maehashi, Violin
Works by Schumann, Sibelius, Stravinsky (Sacre du printemps)

Tuesday, October 29, at 8:00
MYUNG WHUN CHUNG, Piano

Wednesday, October 30, at 8:00
RICHARD and JOHN CONTIGUGLIA, Duo-pianists

Thursday, October 31, at 8:00
TOHO ORCHESTRA OF JAPAN
Tadaaki Odaka, Conductor

No one person has all the knowledge, skills and experience to settle your estate. That's why Manufacturers Hanover gives you two.



And backs them up with 700 more.

When you name Manufacturers Hanover executor of your estate, we handle it in a unique way—with teamwork.

A typical team is Helen Thome, administrative officer, and Tom Cunningham, investment officer. They are estate and trust specialists who devote their full time to keeping families and funds together.

Working closely from the beginning with your attorney, partners like Tom and Helen take on such tasks as paying family bills, settling taxes and managing investments.

They are the only individuals in the Bank to whom the family needs to turn, since they act as a personal liaison team between the family and the rest of the Bank. The same concerned team also will handle, in most instances, trusts coming out of the estate.

Backing up this partnership are the specialized skills and services which make up a 700 member-$9 billion trust department, supported by vast computer facilities.

But from start to finish, it will be people like Tom and Helen who will be working for you and your heirs.

You see, where your estate is concerned, Manufacturers Hanover knows from experience that two heads are better than one.

MANUFACTURERS HANOVER MH

350 Park Avenue, New York, New York 10022

Tricks and Treats in Hallowe'en Music

by JOSEPH McLELLAN

Only one major composer, the American Charles Ives, has written a piece of music explicitly named for this month's distinctive holiday, Hallowe'en. But the holiday expresses an experience which is universal among human societies—awe and fear of the supernatural—and music on that subject is so abundant that an impresario trying to draw up a program of Hallowe'en music would have trouble only in trying to narrow down his choice to realistic dimensions. Witches and sorcerers ride in classical music as they never did in old Salem. And if they ride more often in opera and orchestral music than in chamber music, still there is hardly any branch of the art completely free of their spooky influence.

Space limitations forbid a treatment of the whole subject of malign supernatural forces in music, and we must regretfully leave to one side the whole Faust legend, the statue that came to dinner in Don Giovanni, the assorted sprites of Mendelssohn's (and Shakespeare's and, for that matter, Purcell's) *Midsummer Night's Dream.* Schubert's Erl-King and all of Wagner's mythology, the curious creatures encountered by various operatic Orpheuses (Orphei?) and even (much as I regret it) the wicked ghost-couple in Benjamin Britton's *Turn of the Screw.* Witches and perhaps an odd sorcerer or two will give us more than enough food for meditation in this ghostly season.

Let's begin with the sorcerers, since they are relatively rare compared to their sister-practitioners of the occult arts and, at least comparatively, a rather benign, sometimes comic group.

There are, of course, occasional identity problems. In Offenbach's *Tales of Hoffmann,* for example, there is no problem about Spalanzani, the first of the three villains; he is simply a mad scientist who has invented a coloratura soprano robot. But what about Dapertutto, who steals men's shadows and their mirror-reflections—explicit symbols of their souls? It is never stated explicitly, but this seems more like the activity of a devil than of a sorcerer. The third villain, Dr. Miracle, acts more like a sorcerer; he walks through walls, he makes a portrait, hanging on a wall, break into song, and he tricks poor, consumptive Antonia into singing herself to death. These are the kind of thing you might expect a sorcerer to do. But at the climax, he dances around playing a fiddle, almost a sure sign that he is a devil.[1] And when he disappears through the floor, cackling with fiendish glee, there can be no further doubt that he is a devil. (The relationship between a devil and sorcerer or witch is something like that in music between a composer and a performer; sometimes a composer will play or conduct, but his chief concern is with more purely creative activities.)

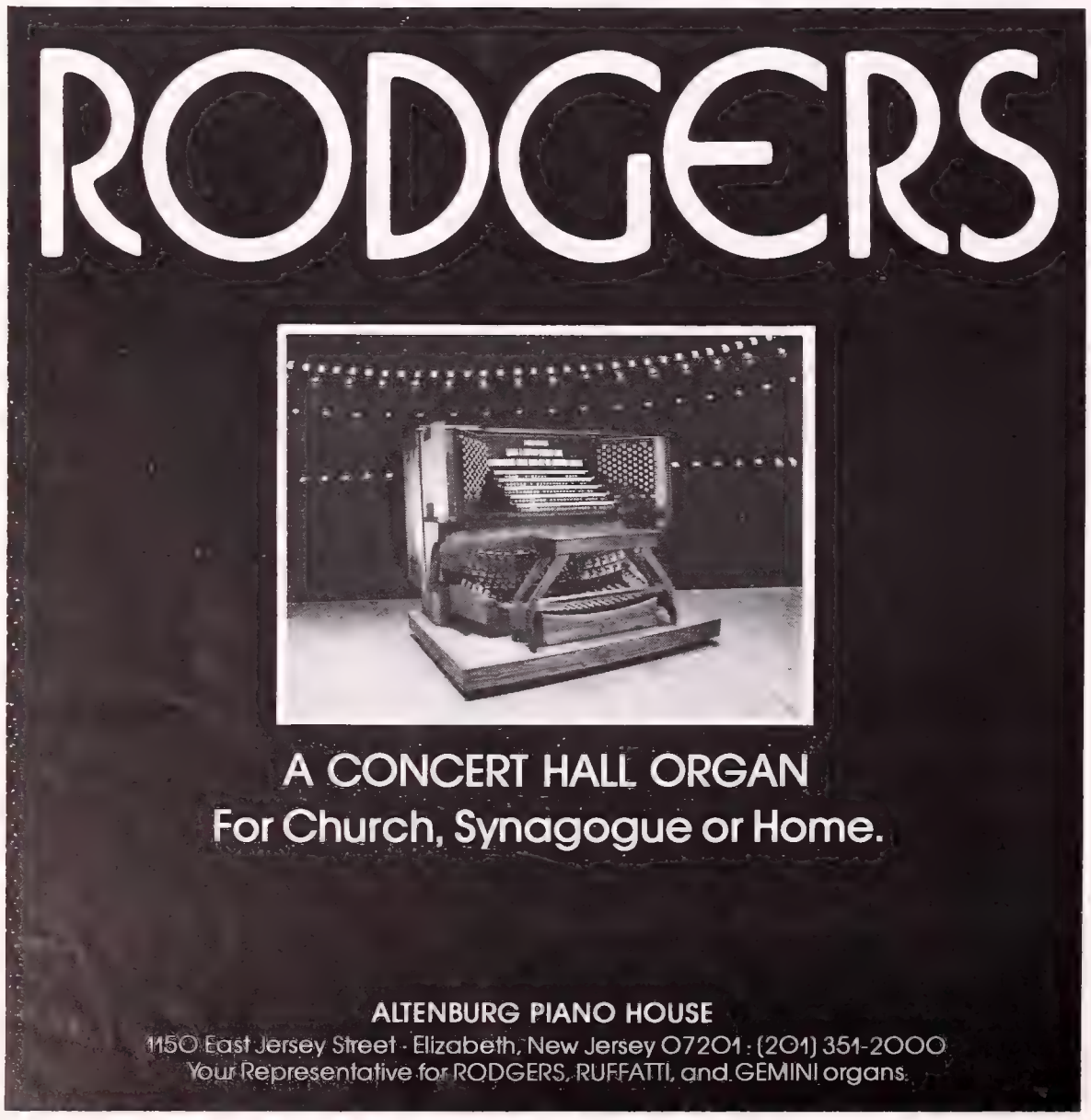
In the case of Kastchei, the villain of Stravinsky's *Firebird,* there is a multiple identity; he is a king and an ogre as well as a sorcerer, but he is definitely a sorcerer and he engages in one of the characteristic hobbies of his kind: keeping beautiful young princesses in thrall with the aid of magic spells—13 of them at once! He illustrates quite well, incidentally, one of the nearly universal rules concerning music about sorcerers and witches: that it tends to be vividly orchestrated, highly accented in its rhythms and, more often than not, loud. He is a thoroughly bad person, but he deserves our attention and our gratitude for at least one service: he was the one who first showed the world conclusively the enormous potential that was being unleashed through the genius of Igor Stravinsky.

Before turning to the distaff branch of the sorcery industry, we will look at two more sorcerers whose sad stories both illustrate the same moral: that you shouldn't start anything you can't finish. Both, moreover, are rare among their colleagues in having a certain feckless charm; they are relatively nice sorcerers and both deservedly popular.

Strictly speaking, one of them, known through the beautifully constructed if too-often-heard tone poem of Paul Dukas, is not a full-fledged

1. The author discusses the devil's violin virtuosity at greater length in the Winter issue of Stereo Quarterly magazine.

[Continued on page 10]



Saturday Evening, October 26, 1974 at 8:00

Carnegie Hall
1974-1975 SEASON NEW YORK

The Carnegie Hall Corporation
presents the

Boston Symphony Orchestra

Ninety-Fourth Season/1974-1975

SEIJI OZAWA, Music Director
COLIN DAVIS, Principal Guest Conductor

Seiji Ozawa *Conducting*
Alexis Weissenberg *Piano*

IVES — *Central Park in the Dark*

CHOPIN — *Concerto No. 1 in E Minor for Piano and Orchestra, Op. 11**
Allegro maestoso
Romanza: larghetto
Rondo: vivace
ALEXIS WEISSENBERG

INTERMISSION

RACHMANINOFF — *Symphonic Dances, Op. 45*
Non allegro
Andante con moto (tempo di valse)
Lento assai; Allegro vivace

Alexis Weissenberg plays the Steinway piano

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon
Baldwin Piano
Deutsche Grammophon and *RCA Records

A

Alexis Weissenberg

His newest Angel albums

Beethoven "Emperor" Concerto, Berlin Philharmonic, Herbert Von Karajan conducting **S 37062**
Brahms Concerto No. 1 in d, Op. 15, London Symphony Orchestra, Carlo Maria Giulini **S 36967**

Chopin

Nocturnes (Complete) SB 3747

The Complete Works for Piano and Orchestra
The Paris Conservatory Orchestra
Stanislaw Skrowaczewski, conducting **SC 3723**

Rachmaninoff
Songs (with Nicolai Gedda) **S 36917**

Rachmaninoff
Concerto No. 2 in C Minor, Op. 18
Franck
Symphonic Variations
Berlin Philharmonic Orchestra
Herbert Von Karajan conducting **S 36905**

Tchaikovsky
Concerto No. 1 in b♭
Orchestra de Paris
Herbert von Karajan, conducting **S 36755**

Bach
Partita No. 5 in G, BWV. 829
Partita No. 6 in e, BWV. 830
Chromatic Fantasy & Fugue
in d, BWV. 903 **S 36437**

Schumann
Carnaval Op. 9
Sonata No. 2 in G Minor, Op. 22 **S 36552**
Fantasia in C, Op. 17
Kinderscenen, Op. 15 **S 36616**

Saint-Saëns
Carnival of the Animals (with Aldo Ciccolini)
(B/W Poulenc: Les Animaux Modèles)
Paris Conservatory Orchestra
Georges Prêtre, conducting **S 36421**

Ravel
Concerto in G
Prokofiev
Concerto No. 3 in C, Op. 26
Orchestre de Paris
Seiji Ozawa, conducting **S 36785**

Photo:
Christian Steiner



Angel

B

PROGRAM NOTES *By Harry Neville*

Central Park in the Dark/by Charles Ives.

Born: October 20, 1874, Danbury, Connecticut; died: May 19, 1954, New York.

Central Park in the Dark was completed in 1906, and is scored for flute, piccolo, oboe, clarinet, bassoon, trumpet, trombone, two pianos, percussion, strings.

After Ives's death in 1954, his widow, Harmony Twichell Ives, decided to present his manuscripts to the Library of the Yale School of Music, which was as sensible a repository as any, since Ives, though remarkably uninfluenced by his studies there, had graduated from the Yale Music Department. The transfer of music manuscripts from the Ives home in Redding, Connecticut, to New Haven was completed in the fall of 1955, and scholars, composers and performers have been working on the materials ever since. The manuscripts came from shelves, drawers, cabinets and desks throughout the Ives home, and some had even been stored in the barn at Redding. But it was not so much the sorting and cataloging of material that posed an enormous editorial headache to the archivists as it was the decoding of the manuscripts, the deciphering of the jumble of notes that had to be done before many of the works could be performed. Ives, it is true, was anything but meticulous in his notation, for his far-ranging notion of freedom embraced not only the composing and performing of music but its writing-down as well. But how does even the most meticulous and compuslive of composers notate a musical idea such as that behind *Central Park in the Dark*, an idea whose core is randomness and arbitrariness? Especially in 1906, when no precedents existed? It would be another fifty years before other composers attempted what Ives had done, and then it would be largely a matter of 'controlled' randomness—in which the performer is given a set of circumscribed options—or else a randomness which is totally fixed, on paper, at least—in other words, an impression of randomness.

Being compulsive neither about what he expected of himself nor about what he wanted from his performers, Ives made do with notational methods that have been the bane of everyone who comes into contact with his music—everyone, that is, except the listener, for the ironic thing about all this is that what emerges forcefully from a good performance is the clarity of the musical ideas. It is a clarity beautfully evident in *Central Park in the Dark*, a work which dazzlingly combines melodies, rhythms, tempos, tonalities and harmonies to describe the simple experience of listening to a summer night's sounds while sitting on a park bench.

Central Park in the Dark was originally published as the last of *Three Outdoor Scenes*, a set which also included *Halloween* and *The Pond*, but neither the grouping nor the overall title had the composer's sanction. Ives himself had once paired the work with *The Unanswered Question*, which he gave the either/or title of *A Contemplation of a Serious Matter or the Unanswered Perennial Question*, while the second part of the set was called *A Contemplation of Nothing Serious or Central Park in the Dark in 'The Good Old Summer Time.'* Ives used yet another title in his own pungent description of the work:

Central Park in the Dark Some Forty Years Ago purports to be a picture in sounds of the sounds of nature and of happenings that men would hear. . .when sitting on a bench in Central Park on a hot summer night. The strings represent the night sounds and silent darkness—interrupted by sounds from the Casino over the pond—of street singers coming up from the Circle, singing—in spots—the tunes of those days—of some "night owls" from Healy's whistling the latest or the Freshman March—the occasional elevated, a street parade or a "break-down" in the distance—of newsboys crying "uxtries," of pianolas having a rag-time war in the apartment house "over the garden wall," a street car and a street band join in the chorus—a fire engine, a cab horse runs away, lands "over the fence, and out," the wayfarers shout—again the darkness is heard—an echo over the pond—and we walk home.'

Concerto No. 1 in E minor for Piano and Orchestra Op. 11/by Frederic Chopin

Born: March 1, 1810, Zelavowa Wola near Warsaw; died: October 17, 1849, Paris.

Chopin wrote his two piano concertos within a year of each other, when he was twenty years old. The F Minor Concerto was actually the first, although the second in order of publication (1836); the E minor Concerto was published in 1833. Although he had visited Berlin, Vienna, Prague and other centers, met celebrities and exhibited his talents in charity concerts, he had still much to learn of the world. His progress had been fondly nurtured in private performances at home. The three concerts he gave in 1830, for which he composed his two concertos, were his first opportunity in Warsaw to submit his talents as a pianist to the more impersonal scrutiny of the general public and the professional critics.

As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which in his century could nourish secret infatuations, and confide them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression—the *Larghetto* of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited letters as 'My dearest life'. Writing to Titus from Warsaw (October 3, 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deep infatuation:

'I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the adagio of my concerto.' (In his letters and on the programs of this time, the larghettos of each concerto are referred to by the generic title of 'adagio'.) The inspiration of the slow movement of this concerto was Constantia (Konstancjia) Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance alike captivated him. Wierzynski, Chopin's biographer, wrote: 'She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer, of receiving tributes and acclaim.' She shortly made her stage debut in the leading part of Päer's *Agnes di Fitz-Henry*, not without success, and to Chopin's delight. He did not meet her until April 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two Concertos but some of the Etudes to be published as Op. 10 and the lovely *Andante spianato* for piano were composed in this year.

JOHN N. BURK

Symphonic Dances, Op. 45/by Sergei Rachmaninoff.

Born: April 1, 1873, Oneg, Gvt. of Novgorod; died: March 28, 1943, Beverly Hills, California.

Although Rachmaninoff spent much of his life after 1918 in the United States, it was not until a few years before his death that he composed a major work in his adopted country. This was the score entitled *Symphonic Dances*, which he wrote during the summer and fall of 1940 at Orchard Point, the Honeyman Estate, near

Huntington, New York, on Long Island Sound. In a letter dated August 21, 1940, the composer wrote to Eugene Ormandy, 'Last week I finished a new symphonic piece, which I naturally want to give to you and your orchestra. It is called *Fantastic Dances.* I shall now begin the orchestration. Unfortunately my concert tour begins on October 14. I have a great deal of practice to do and I don't know whether I shall be able to finish the orchestration before November.' He managed to complete the orchestration, however, on October 29, and Ormandy and the Philadelphians gave the premiere on January 3 of the following year. The title had meanwhile been changed to *Symphonic Dances.*

His first work since the Third Symphony of 1936, the Dances proved also to be his final compositional legacy. As with most of his large-scale works, this one had caused him a great deal of work and creative anxiety, but, as can been seen from his letter to Ormandy, his extensive concertizing had interfered too. And there was the matter of his health, which had begun to give way at about this time to the strain of the long years of heavy touring. Later, when friends urged him to give up public life and devote himself to composition, he asked, 'Where am I to get the necessary strength, the necesary fire?' Reminded of the dances, he would reply, 'I don't know how it happened. It must have been my last spark.' The remark proved to be accurate, for only two and a half years after their completion, Rachmaninoff died, in Beverly Hills, where he had moved to be near his many friends in the film industry and to enjoy the then upolluted climate. He had written nothing in the meantime.

'Midway,' 'Twilight' and *'Midnight'* are the titles Rachmaninoff originally thought to give the three movements, with the probable idea of 'Youth, Maturity and Death', or some such logical progression, as a vaguely programmatic scheme. Finally, however, he settled on the tempo indications alone—*Non allegro, Andante con moto* [*Tempo di valse*] and *Lento assai; Allegro vivace*—as sufficient, allowing the music to speak for itself. John Culshaw, author of an admirable book on the composer and his music, has said that the work might be called 'a set of idealized dance motives in free symphonic form, but the emphasis is on "symphonic" rather than "dance."' That Rachmaninoff had balletic ambitions for the Dances, however, we know from the fact that he discussed the matter with Michel Fokine, whose *Paganini,* a choreographic treatment of the *Rhapdosy on a Theme of Paganini,* had greatly pleased the composer. Nothing, however, was to come of these plans, which were brought to an end by Fokine's death in August 1942, a death which brought not only personal sorrow to the composer but also a renewed and bitter sense of his artistic estrangement.

The Dances begin with a three-part first movement, the second section of which, with its use of the saxophone and a faintyly jazz-like syncopations, is the closest Rachmaninoff ever came to composing a musical salute to his adopted country. The second movement, a kind of *valse triste,* has been likened to the sophisticated, nostalgic transformations of the waltz to be found in the works of such composers as Tchaikovsky, Debussy and Fauré. The finale employs a favorite device of the composer, the incorporation of the *Dies irae* chant into the thematic structure. It quotes also a fragment of another chant, an *Alliluya* from the liturgy of the Greek Church, in the coda.

D

ABOUT THE ARTISTS



SEIJI OZAWA

Upon his appointment as Music Director in the fall of 1973, Seiji Ozawa became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the Orchestra. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-62 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his first full-length professional concert appearance in North America. Beginning in the summer of 1964, he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-66 season, he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest conducting. During the summer of 1969, he conducted opera for the first time, Così fan tutte at Salzburg, and served also as principal guest conductor of the Ravinia Festival.

That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic. In 1970, Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. He holds the position of Music Director and Conductor of the Boston Symphony concurrent with his posts at Tanglewood and in San Francisco.



ALEXIS WEISSENBERG

Alexis Weissenberg, who has appeared with the Boston Symphony Orchestra in recent seasons on many occasions in Boston, New York, Chicago and at Tanglewood, was born in Sofia, Bulgaria. He studied in his native country, and in Israel, where he made his professional debut at age fourteen. After a tour in South Africa he came to the United States to attend the Juilliard School. He toured Israel, Egypt, Turkey and South America, then returned to win the Leventritt Competition. He then made his debut with the New York Philharmonic and began the first of his concert tours throughout the country. He was also invited to appear with the Philadelphia Orchestra. Mr. Weissenberg has appeared since in all parts of the world, including tours in North and South America, Europe, the Near and Far East, and the Soviet Union. Among the major orchestras with which he has performed are the Berlin Philharmonic, Vienna Philharmonic, Chicago Symphony, Cleveland Orchestra, Royal Philharmonic, Royal Danish Symphony, Israel Philharmonic, Czech Philharmonic, Japan Philharmonic, Minnesota Orchestra, Pittsburgh Symphony, Orchestra of Paris, and French National Symphony.

The next concert by the Boston Symphony Orchestra will take place on Saturday, November 23, 1974, at 8:00, when Seiji Ozawa will conduct Ravel's *Le Tombeau de Couperin,* Loren Rush's *The Cloud Messenger* (N.Y. Premiere), and Brahms' *Symphony No. 2.*

Program notes copyright© 1974 by the Boston Symphony Orchestra, Inc.

Carnegie Hall 1974-1975 SEASON

THE CARNEGIE HALL CORPORATION

Isaac Stern, *President*
Frederick W. Richmond, *Chairman of the Board*
Richard A. Debs, *Chairman, Executive Committee*
Col. Harold Riegelman, *Vice President and General Counsel*
Eugene M. Becker, Harry Van Arsdale, *Vice Presidents*
Lucien Wulsin, *Treasurer*
Raymond S. Rubinow, *Secretary*
Donald L. Baraf, *Assistant Secretary*

Board of Trustees

Martina Arroyo
Hon. George W. Ball
Eugene M. Becker
T. Roland Berner
Julius Bloom
Richard A. Debs
James S. Deely
Jack deSimone
Hon. Abe Fortas
Hon. Roy M. Goodman
Mrs. Dorothy Hirshon
Laurence C. Leeds, Jr.
Hon. MacNeil Mitchell
Mrs. George W. Naumburg
Frederick W. Richmond
Col. Harold Riegelman
Raymond S. Rubinow
Lewis Rudin
Hon. Constantine Sidamon-Eristoff
Aye Simon
Isaac Stern
Roger L. Stevens
Harry Van Arsdale
Hon. Robert F. Wagner
Mrs. Philip Wise
James D. Wolfensohn
Lucien Wulsin

Honorary Trustees

Leonard Altman
Marian Anderson
Robert S. Benjamin
Mrs. Marshall Field
Jacob M. Kaplan
Mrs. Albert D. Lasker
Hon. John V. Lindsay
John Barry Ryan III
Norman K. Winston
David L. Yunich

Julius Bloom, *Executive Director*
Ronald J. Geraghty, *Controller*
Peter W. Smith, *Operations Administrator*
Richard A. Mead, *Head, Development Office*
Stewart J. Warkow, *House Manager*
Roger Villeneuve, *Associate House Manager*
Ioana Satescu, *Booking Manager*
Gilda Barlas Weissberger, *Associate Booking Manager*
Nathan Posnick, *Box Office Treasurer*
Judith Arnold, *Head, Programming Office*
Richard Gottlieb, *Head, Publicity Office*
Wilson R. Utter, *Building Superintendent*
Hess, Segall, Popkin, Guterman, Pelz & Steiner, *Counsel*

Live with great music, live among great musicians, live in the Caribbean.

The Tenth Music Festival at Sea aboard the m/s Renaissance. January 5-18, 1975.



The m/s Renaissance, a ship renowned for the finest in the French tradition, offers an altogether unique experience this winter.

Travel with some of the world's truly great artists (among them pianists, Gina Bachauer and Byron Janis; violinist, Isaac Stern; flutist, Jean Pierre Rampal; soprano, Jessye Norman; dancers, Jean Pierre Bonnefous and Patricia McBride; the English Chamber Orchestra under Alexander Schneider)! Cherish the thrill of daily concerts and recitals, either on board or amidst lush and unusual Caribbean settings.

Treasured French cuisine, wines, and services; an open bar at all times; stimulating and informative daily lectures and seminars; excursions and admission to all concerts, historic sites, private receptions—all these are part of the price of the cruise (from $1795 to $3820 per person, double occupancy). See your travel agent for details, and be there when we sail from Port Everglades, Florida, with the curtain going up.

PAQUET CRUISES

Paquet Cruises, Inc.
1370 Avenue of the Americas, N.Y., N.Y. 10019
(212) 757-9050

The m/s Renaissance is registered in France.

Carnegie Hall

DIRECTORY OF
FACILITIES AND SERVICES

Box Office (247-7459) Hours: 10 A.M. to 5 P.M.—Monday through Saturday; 12 Noon to 5 P.M.—Sunday and legal holidays. Note: the Box Office is not open on Sundays and legal holidays when there is no performance in the Hall. Box Office hours are extended to 8:30 P.M. on weekdays when there is to be a performance that evening.

Cafe Carnegie is located on the main floor to the left of the Parquet. Food, liquors and soft beverages are served before, during and after each concert. Cafe Carnegie also provides an elegant setting for receptions held in conjunction with concerts and other events in Carnegie Hall. For information call 586-6208.

Refreshment bars are located on the 2nd Tier, Dress Circle and Balcony floors.

Elevator service to the Dress Circle and Balcony is available in the foyer of the Carnegie Hall Studio entrance at 154 West 57th Street.

Smoking and the lighting of matches are forbidden in any part of the Main Hall. Smoking is permitted only in the Cafe Carnegie, at the refreshment bars and in the lobbies.

Public telephones are located off the Parquet on the Seventh Avenue side, in the 57th Street lobby (studio entrance), in the ladies' lounge on the First and Second Tier levels.

Lost and found articles should be reported or turned in at the House Manager's Office at the 56th Street Entrance. Or call 265-9651.

Men's rest rooms are off the Parquet, on the 2nd Tier level and off the Dress Circle and Balcony.

Ladies' rest rooms are on all levels of the Main Hall.

A wheelchair may be obtained for use from the street to seat locations. For information, call House Manager's Office, 247-1350.

The management is not responsible for personal apparel or other property of patrons unless these items are checked. Patrons are advised to take coats and wraps with them whenever they leave their seats.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the House Manager.

The taking of photographs and the use of recording devices is strictly forbidden.

For rental information Call or write: 247-1350, Booking Manager, Suite 100, Carnegie Hall, 154 West 57th Street, New York, New York 10019.

sorcerer but a *Sorcerer's Apprentice.* He hardly needs an introduction, and the story of the broom (later the broom splinters) carrying their buckets of water is both familiar and graphically told in the music. We might comment, however, that the worst vice he shows in this story is a bit of laziness and youthful impetuosity. Perhaps that is why he is still an apprentice.

Our final sorcerer, on the contrary, is an old hand at the trade and represents an established and respected firm of family sorcerers. His is the title role in Gilbert and Sullivan's operetta, *The Sorcerer* and his name, as he tells us in a patter song that blends wit and salesmanship,

Is John Wellington Wells,
I'm a dealer in magic and spells,
In blessings and curses,
And ever-fill'd purses,
In prophecies, witches, and knells.

He is, in fact, without question the best-qualified and most authentic sorcerer in music; his downfall comes because the magic in this story, a love-philtre, works only too well.

The philtre, ordered for mass distribution by an enthusiastic young bridegroom because he wants everybody in his village to be as happy (and as much in love) as he is, is mixed in a teapot, this being a British Victorian comedy (in America, it would have to be the punch bowl) and nobody bothers, of course, to tell people about the special treat they are receiving. Naturally, everyone (including the bride-to-be) starts falling in love with the wrong person and finally, since it is the only way to neutralize the philtre, Wells offers to sacrifice himself, dropping down through the stage in a burst of flame. (There is all the difference in the world, of course, between the way Wells disappears through the floor and Offenbach's Dr. Miracle does the same thing; Dr. Miracle does it willingly, even triumphantly, the devil. Wells, in effect a field man for the same company, shows no enthusiasm about his trip to the home office.)

Supernatural elements are fairly common in the Gilbert and Sullivan operettas—notably in *Iolanthe,* but the characters there are fairies rather than human witches and wizards, so they aren't really very suitable for Hallowe'en meditation. But another G&S work, *Ruddigore,* is subtitled *The Witch's Curse*—perfect Hallowe'en stuff. It is a rather spooky show, with no fewer than eight ghosts (all deceased Baronets of Ruddigore) stepping out of their portraits on the wall (shades of Hoffmann!) and marching about the stage while they sing in chorus. This is followed by a solo (the Ghost of Sir Roderic) with chorus that is one of the most haunting pieces of music in our language, in every sense of the word:

When the night wind howls
In the chimney cowls,
And the bat in the moonlight flies,
And inky clouds,
Like funeral shrouds,
Sail over the midnight skies—
When the footpads quail
At the night-bird's wail,
And black dogs bay at the moon,
Then is the spectre's holiday—
Then is the ghosts' high noon!

As it happens, however, no witch ever appears on stage; the curse in the subtitle is one incurred by the First Baronet of Ruddigore several centuries ago; his hobby (fashionable at the time) was witch-burning, and one of the victims shouted a curse on him and his descendants through the flames. The curse worked (proving, I suppose, that the Baronet was right, at least that once) and, since it is the mainspring of the plot, *Ruddigore* should probably be considered witch music despite its witchlessness.

Surprisingly, there aren't all that many witches in Italian opera when you look at it closely, though one opera (Verdi's *Macbeth,* where the witches follow their Shakespearian roles with considerable fidelity) has enough witchcraft to make up for the lack.

At any rate, the best-known and most unequivocal witch in opera is not Italian, French or American; she is the German lady who lives in a gingerbread house in Engelbert Humperdinck's *Hansel and Gretel,* and presumably she needs no further introduction.

Oratorio seems a curious place to look for witches, but Handel's *Saul* is really an opera that happens to have a biblical subject. It also has a witch (sung by a tenor, though a female role) who is the center of one of its most impressive scenes; at Saul's request, she summons up an apparition of the Prophet Samuel, who informs the king that he will be killed in battle the next day.

In chamber music, witches are almost nonexistent, but there is one movement, the third of Haydn's *String Quartet in D Minor, Opus 76, No. 2,* that is known as the *Witches' Minuet* because of its wierd-sounding harmony (two-part, in canon, between the violins in octaves and the viola and cello, also in octaves.

One other piece of Hallowe'en chamber music is, in a sense, a counterpart to Haydn's brief venture into harmonic witchcraft: Charles Ives's *Halloween,* which adds a piano and bass drum ad lib to the usual instruments of the string quartet (which can be augmented at will). It is, of course, considerably more daring than Haydn, as well as spookier and funnier. For one thing, the strings play

simultaneously in four different keys: first violins in C, seconds in B, violas in D-flat and cellos in D. The piano avoids tonality and the bass drum part is mostly improvised.

After Ives, the orchestral treatment of witches seems rather tame, though it is quite wild by any other standard. There are two major examples, both dealing with the witches' sabbath, orgiastic rites of satanic worship. The first (and, one suspects, the ancestor of the second and many other tone poems on occult subjects) is the final movement of Berlioz's *Symphonie Fantastique.* Nobody has ever described the music better than the composer: ". . .a frightful crowd of ghosts, sorcerers and all manner of monsters. . .weird noises, groans, bursts of laughter. . .funeral bells, parody of the Dies Irae. Round dance of the witches. . ."

Mussorgsky (who also gave the Russian witch Baba Yaga a brief role in his *Pictures at an Exhibition*) presents a witches' sabbath as vivid as that of Berlioz in his *Night on Bald Mountain,* and also contributes a bit of descriptive writing: "Subterranean sounds of unearthly voices. Appearance of the Spirits of Darkness. . ."

And on this inspiring scene, space limitations force us to close our consideration of music for Hallowe'en. If we were to extend the rules of

IVES [*Continued from page 4*]

blessing, for paternal absolution, continues even there. Most of this other paranoia of his, about Mozart, was because Mozart had been taught largely by his father; so had Ives, by his father, and he never forgave himself, in those later years, that he failed to live up to his father's expectations for him, to elect poverty, to "live as simply as Thoreau." So he took it out on Mozart. But unlike Mozart, Ives did not die penniless. So he took it out on Sibelius, who used to enjoy being mistaken for a successful businessman. . .

No apparent problem, either, with Proposition No 2. Ives had no instinct for flattery or decoration. Fair of face/full of grace—that, yes, perhaps.

admission a little, to consider, for example, any composition that can claim a spooky atmosphere, like Falla's *El Amor Brujo* or Atnill's *Corroboree* or the incantatory *Sensemayá* of Silvestre Revueltas, the discussion would take us until Thanksgiving. But that is quite another holiday and, perhaps, another article. □

Joseph McLellan, who has been a journalist and music critic in Boston, New York and Washington, D.C. for the past 15 years, is presently an assistant editor in the book review department of *The Washington Post,* where he also reviews concerts and reports chess news. He is presently finishing a book about chess and beginning work on a study of humor in music.

But that asked pedigree, the pedigree of a cultural heritage, something that didn't come out of a bottle or a test-tube. The pedigree of a Mozart—and how close to corruption Mozart himself came. Only think, if the Viennese musical establishment had continued to bestow its favors on him, instead of turning to Salieri. Mozart chose poverty, had poverty thrust upon him, and survived—the spirit of him. Ives chose wealth, had wealth thrust upon him, and ultimately did not survive. But not because he ever became a flatterer or decorator.

He could afford not to have to become one, of course. So could Gertrude Stein, Jan Sibelius, George Gordon Byron. Wealth really has nothing to do with it. There have been those of independent means whose whole life was flattery and decoration. If Ives did not ultimately survive, as an artist, it had nothing to do with his being a man of wealth. But if Horatio Parker had "recognized" him, back at Yale? Or Elizabeth Sprague Coolidge? Only look at David Stanley Smith, Daniel Gregory Mason.

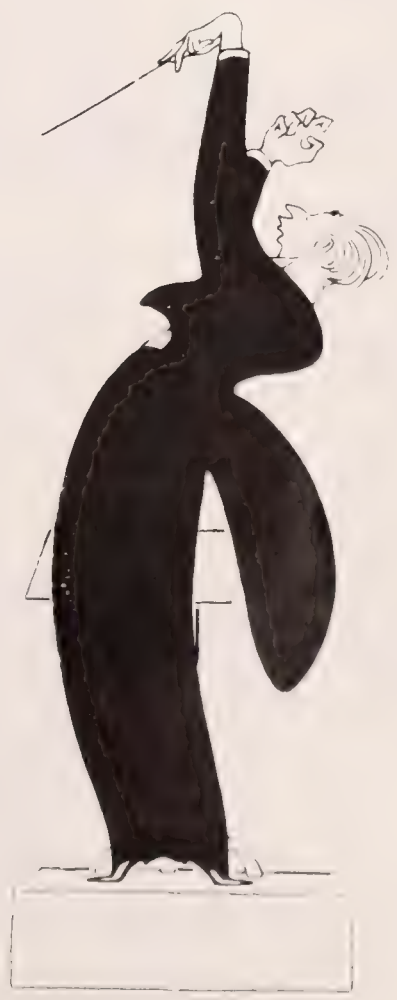
Proposition No 3. "Genius is an active: it makes things happen." This is the reverse image to (1), Genius in isolation. It took nearly 100 years for the genius of J S Bach to be acknowledged, longer to get his MSS into some articulate order, and new

PEOPLE OF NOTE

A SCORE OF SYMPHONY FACES

THE CONDUCTOR

This Backward Man, this View
Obstructor
Is known to us as the CONDUCTOR
He beats the time with grace and vim
And sometimes they keep up with him.
But though they're eloquent and
snappy
Conductors always seem unhappy
Their strange grimaces on the podium
Suggest bicarbonate of sodium
May be, perhaps, the proper diet
To keep their inner fires quiet.
They have to think up countless capers
To keep them in the daily papers
Which help them in financial strictures
Or fit them for the motion pictures
Conductors worry all the while
That's why they bow, but never smile.



Poem by LAURENCE McKINNEY
Cartoon by GLUYAS WILLIAMS

Carnegie Hall

INTERNATIONAL FESTIVAL OF VISITING ORCHESTRAS

THREE SERIES OF SIX CONCERTS EACH
EVENINGS AT 8:00

Series A

Tuesday, October 15

Leipzig Gewandhaus Orchestra

Kurt Masur CONDUCTOR
Siegfried Lorenz BARITONE
Reger Mozart Variations
Mahler Songs of a Wayfarer
Bruckner Symphony No. 7

Monday, November 4

Orchestre de la Suisse Romande

Wolfgang Sawallisch CONDUCTOR
Alicia de Larrocha PIANO
Honegger Horace Victorieux (symphonic pantomime)
Rachmaninoff Piano Concerto No. 2
Mendelssohn Symphony No. 3 ("Scotch")

Thursday, December 5

National Arts Centre Orchestra of Canada

Mario Bernardi CONDUCTOR
Barry Tuckwell FRENCH HORN
Schoenberg Verklärte Nacht
Strauss Horn Concerto No. 2
Tadeusz Baird Elegy (N.Y. Premiere)
Mozart Symphony No. 38 ("Prague")

Tuesday, February 4

Cleveland Orchestra

Lorin Maazel CONDUCTOR
Rafael Orozco PIANO
Chopin Piano Concerto No. 2 **Ravel** "Daphnis and Chloé" (complete ballet music)

Tuesday, April 15

Pittsburgh Symphony

William Steinberg CONDUCTOR
Isaac Stern VIOLIN
Wagner Overture to "Tannhäuser"
Beethoven Symphony No. 3 ("Eroica")
George Rochberg Violin Concerto (N.Y. Premiere)

Tuesday, May 6

Bavarian Symphony

Rafael Kubelik CONDUCTOR
Mahler Symphony No. 9

Series B

Wednesday, October 16

Leipzig Gewandhaus Orchestra

Kurt Masur CONDUCTOR
Manfred Scherzer VIOLIN
Schumann Symphony No. 4
Siegfried Matthus Violin Concerto
Tchaikovsky Symphony No. 6 ("Pathétique")

Tuesday, November 5

Orchestre de la Suisse Romande

Wolfgang Sawallisch CONDUCTOR
Ilana Vered PIANO
Armin Schibler Metamorphosis Ebrietatis
Schumann Piano Concerto
Brahms Symphony No. 4

Friday, December 6

National Arts Centre Orchestra of Canada

Mario Bernardi CONDUCTOR
Berlioz "L'Enfance du Christ" with Gabrielle Lavigne, mezzo-soprano; Paul Trepanier, tenor; Gaston Germain, baritone; Claude Corbeil, bass; Rutgers University Choir

Wednesday, January 29

Detroit Symphony

Aldo Ceccato CONDUCTOR
Lorin Hollander PIANO
Bach Piano Concerto in D Minor
Strauss "Burleske" for piano and orchestra
Shostakovich Symphony No. 9

Tuesday, February 11

Cleveland Orchestra

Lorin Maazel CONDUCTOR
Mayumi Fujikawa VIOLIN
Prokofieff Symphony No. 7
Glazunoff Violin Concerto
Bartók Suite from "The Miraculous Mandarin"

Thursday, April 24

Rotterdam Philharmonic

Edo de Waart CONDUCTOR
Kyung-Wha Chung VIOLIN
Rachmaninoff Caprice Bohemien
Piet Ketting Time Machine
Stravinsky Violin Concerto
Brahms Symphony No. 1

Series C

Wednesday, October 23

New Japan Philharmonic

Kazuyoshi Akiyama CONDUCTOR
Tsuyoshi Tsutsumi CELLO
Takemitsu Winter **Dvorák** Cello Concerto
Berlioz Symphonie Fantastique

Wednesday, November 6

Orchestre de la Suisse Romande

Wolfgang Sawallisch CONDUCTOR
Michel Beroff PIANO
Ron Golan VIOLA
Haydn Symphony No. 44 ("Trauer")
Frank Martin Ballade for Viola
Prokofieff Piano Concerto No. 2
Schumann Symphony No. 2

Tuesday, January 28

Detroit Symphony

Aldo Ceccato CONDUCTOR
Dvořák Symphony No. 8
Janáček Glagolitic Mass with Janice Yoes, soprano; Lili Chookasian, contralto; Henry Grossman, tenor; Ara Berberian, bass-baritone; Janos Sebestyen, organ; Wayne State University Symphonic Choir

Wednesday, February 19

Baltimore Symphony

Sergiu Comissiona CONDUCTOR
Leon Fleisher PIANO
Overture to be announced
Prokofieff Piano Concerto No. 4 **Mahler** Symphony No. 5

Wednesday, April 2

Madrid RTV Symphony

Odón Alonso CONDUCTOR
Narciso Yepes GUITAR
Arriaga Symphony in D Major
Rodrigo Fantasia for Guitar and Orchestra
Cristobal Halffter Anillos (U.S. Premiere)
Albeniz Iberia Suite **Falla** Suite No. 2 from "The Three-cornered Hat"

Wednesday, May 7

Bavarian Symphony

Rafael Kubelik CONDUCTOR
Smetana "Má Vlast" (complete)

Tickets, each concert: $7.50, $6.50, $5.50, $4.50, $3.50. MAIL ORDERS ACCEPTED UNTIL TWO WEEKS PRIOR TO DATE OF CONCERT. MAKE CHECKS PAYABLE TO: CARNEGIE HALL BOX OFFICE.

Auspices: The Carnegie Hall Corporation

readings still are coming to light. That is the price society must pay for its neglect of an artist, the bankruptcy of its soul. In Ives's case, all his MSS—all that had not been lost—went into the barn on Umpawaug Road after his retirement, and lay there virtually untouched till his death, 25 years later. Untouched, that is, except by Ives himself. His closest friends—the Ryders, Nicolas Slonimsky, Carl and Charlotte Ruggles, The Cowells—all are/were agreed that Ives, in his later years, diabetic, arthritic, palsied, diseased heart and failing eyesight, still retained his youthful vigor, animation, enthusiasm, that there was nothing "tragic" about him. This was the face he chose to show them, and it was a precious face. But there was another Charles Ives, restlessly brooding over his forgotten MSS, pulling out sheaves at random to live for a while with some incident of the past, add a few notes or marginalia, shove them back haphazard into one of the drawers—anywhere but where they had come from. Was this evidence of any faith that they would some day be considered valuable to others? Behavior you would expect from someone who once had been a successful businessman, had the orderly mind and self-discipline that characterize a successful businessman? And this went on for 25 years. Is it any wonder the MSS were found in disorder? What can have been the innermost thoughts of this man, once so fertile, now, his last 37 years, creatively impotent? What can they have been after rave reviews for the 4th Symphony in 1927, major performances in Paris and Berlin in 1931 and 2, and then nothing, or so little, till shortly before his death, when everyone was climbing on the bandwagon? And nothing accepted for publication as a commercial venture till his 74th year. Small wonder he was so scathing about "Commercialism" in music. Melville, Hawthorne, Whitman had not to suffer such indignity.

For, although he somehow forfeited his creative powers in early middle age, Ives knew that he had done right by American music. But American music had not done right by him. By 1930, by 1935, there could be no excuse for his genius not being recognized. Not that he gave a solitary cuss for recognition—only flatterers and decorators sought flattery and decoration. *But nothing had happened.* There was still no authentic mainstream of American composition.

There could not be. Full, even adequate recognition of this obscure New England source would have meant the sweeping aside of the musical establishment, of a host of middle-generation composers who, one way or other, had paid homage to that



come,
be inspired
THE RUSSIAN TEA ROOM
RTR 150 West 57th Street
CO 5-0947

Just a short walk from this theater gets you to a one in a million restaurant.

Where you can get light snacks after the show. Or complete dinners (from 4.95). Fondues (cheese, beef, chocolate). Quiche Lorraine. Cheese, fruit and sausage snacks. Wine. Cocktails. Rich desserts. Lots more.

La Fondue. Just a few blocks away on 55th Street. Between 5th and 6th Avenues. As long as you're in the neighborhood, drop in.

lafondue
43 West 55 St., N.Y.C. 581-0820

The English Pub

900 Seventh Avenue [Between 56 and 57 Streets]
New York City 10019
Telephone [212] 265-4360

Directly across from Carnegie Hall

Authentic English Pub Atmosphere. English & American. Fare at reasonable prices. We feature English Beer on Tap and a complete selection of Wines & Liquor. Private room available for Catered Parties up to 150 people.

An Eating & Drinking Establishment.
Brunch served every Saturday & Sunday from Noon.

Carnegie Hall's New Organ

by LEONARD RAVER

For more than ten years it has been the desire of The Carnegie Hall Corporation that a great organ be built which would do justice to the acoustics of the celebrated auditorium. Though most of the better organs throughout the world are in churches and cathedrals, late in the nineteenth century a few organs were installed in some of the concert halls of Europe and the United States. However, the prevailing lack of cathedral acoustics—that lively resonance which enhances organ tone—has caused the majority of organs in concert halls to be less than satisfactory. As a result the vast repertoire of great organ music is infrequently heard there. Now hopefully all that will change with the advent of a new organ at Carnegie Hall.

The desire a few years ago to install a tracker-action pipe organ in Carnegie Hall was frustrated when it was determined that the stage housing would have to be altered in order to accommodate it, which would have affected the famed Carnegie Hall acoustics. Thus, after discussions between Julius Bloom, Executive Director of the Corporation, and Virgil Fox, whose experience with electronic organs on tour had convinced him that the technology had developed sufficiently to build a truly great instrument, Mr. Bloom approached the Rodgers Organ Company of Hillsboro, Oregon, to see if it could measure up to the stringent demands required by such a project. The answer was a definite *Yes.*

The challenge has been eminently met with the completion of this custom-built electronic organ. The builders have devised a "comprehensive design" in their choice of stops and number of keyboards which is capable of realizing the full range of organ literature of all styles and periods. The International Organ Series of six concerts by world-famous artists will serve as a supreme test, given the wide scope of music programmed for the series.

It should be recalled here that this is the second organ to be installed in Carnegie Hall. The first one was built by the Kilgen Organ Company about 1930 at the behest of Pietro Yon, but it was soon considered inadequate due to the quality of the pipes and their unsatisfactory placement in a backstage wing. It was removed early in the 1960's.

The new Rodgers organ benefits from the most advanced technology, employing the company's own unique system of sound generation which uses discrete components that permit voicing of the stops and minute adjustments of volume and timbre similar to the techniques of voicing pipes. The elaborate five-manual console provides the ultimate in flexibility both for the execution of the music and placement on the stage. A complex series of high fidelity speakers are placed just under the proscenium; those for the pedal division are suspended at the back of the stage, and those for the echo division in the ceiling at the rear of the auditorium. These factors together with such further innovations as multiplex cabling from the console, bi-amplification and delay/reverberation circuitry make this instrument *sui generis:* no other concert hall in the world possesses one like it.

As a result, this instrument should be in constant demand, not only for the International Organ Series and other solo concerts but also for programs with symphony orchestras and choral groups. The flexibility of a movable console on a concert hall stage provides the ideal relationship between the audience and the organist with the other instrumental and/or vocal forces on stage. The visual excitement of watching an organist perform at an elaborate console is a most enjoyable part of such concerts, and the sight lines of Carnegie Hall will add this fascinating dimension to every program in which the organ is used.

Pipe organs in concert halls are notoriously expensive to maintain and difficult to keep in readiness, given the inordinate amount of time involved in tuning and servicing them. These problems are virtually non-existent in electronic instruments, one of the reasons why The Carnegie Hall Corporation made its decision to install a Rodgers organ. Specifications were drawn up by Virgil Fox as musical consultant, Christopher Jaffe as acoustical consultant and advisor on design and placement of speakers, John Grable as tonal designer, and Allan Van Zoeren as tonal finisher. John McNamara was the architectural consultant.

Organists performing at Carnegie Hall will find the instrument ready for use in a fraction of the time needed to prepare a pipe organ. But important as ease of maintenance and flexibility of use are, the most significant consideration is the tonal beauty of an organ: whether it is indeed a great musical instrument capable of bringing organ literature to its fullest realization. The concert world awaits the experience of hearing this superb new organ in all its variety and diversity.

That such a truly modern instrument is now in one of the world's major concert halls is an exciting prospect. The Carnegie Hall Corporation, through the courage and insight of Mr. Bloom, may well be ushering in a new age, not only by causing such a revolutionary new electronic instrument to be built but also in providing the opportunity for more frequent use of the organ as a concert instrument. □

Leonard Raver, a frequent contributor to music publications, is well known among the professional organists in New York City.

IVES [*Continued from page 13*]

establishment, the uncloaking and exposure of its huge incompetence. It would have been like Germany after the first recognition of Bach in the 1830s and '40s: every intermediate German musical figure before Mendelssohn, Wagner, and Schumann ((Mozart and Haydn were Austrian/Hungarian, Beethoven went early to Vienna)) has been passed over, and posterity has forgotten them.

And what price posterity anyway? It is an establishment sop we use to salve our consciences in, 99% lip-service, remembering genius for a day, in a year's time, in fifty years, a hundred. More than that is not possible, we live now and have all the problems, and what do we care about those who had them before? Genius is meaningful only if we see it happening, now, as it is supposed to happen, living, vital, vivid—not paid homage to, written about, stuck in a museum to atrophy and brought out once in a while for show. What homage can vindicate the actual anguish of genius unless we are exposed to that anguish, capable of sharing it? If as musicians, then constantly?

American posterity, it seems to me, is acutely embarrassed about Charles Edward Ives. He fits no convenient notion, no ready-made pigeon hole as to what genius and artistry are supposed to be like. He was not eccentric, except as posterity has chosen to portray him as eccentric. He was not Bohemian. He was not avant-garde—though years ahead of the avant-garde. He did not die young, or go deaf, blind, or insane. He did not go on composing till his dying breath. In every way except one, he was the stereotype of a gentle, genial, generous upper-middle-class American. □

©1974, by David Wooldridge. Printed by permission of Alfred A. Knopf, Inc.

Exclusively on London!

ZUBIN MEHTA
AND
THE LOS ANGELES PHILHARMONIC



CS 6858



CSA 2237

London Records salutes Zubin Mehta and the Los Angeles Philharmonic Orchestra at Carnegie Hall, following their triumphant European tour, with *two* sensational new releases!

Enjoy these other best selling releases by this great orchestra and conductor:

Strauss: EIN HELDENLEBEN CS-6608
Strauss: ALSO SPRACH ZARATHUSTRA CS-6609
Tchaikovsky: 1812 OVERTURE; ROMEO & JULIET CS-6670
Holst: THE PLANETS CS-6734
Saint-Saëns: SYMPHONY NO. 3 IN C MINOR FOR ORGAN & ORCHESTRA CS-6680
Scriabin: POEM OF ECSTASY
Schoenberg: VERKLARTE NACHT CS-6552
Tchaikovsky: SYMPHONY NO. 4 CS-6553
Ravel: DAPHNIS ET CHLOE, Second Suite; LA VALSE: MOTHER GOOSE SUITE CS-6698
Liszt: THE BATTLE OF THE HUNS; ORPHEUS; MAZEPPA CS-6738
Varèse: ARCANA; INTEGRALES; IONISATION CS-6752
Mussorgsky: PICTURES AT AN EXHIBITION CS-6559

ZUBIN MEHTA'S GREATEST HITS CS-6823
HITS FROM THE HOLLYWOOD BOWL XPS-613
Bruckner: SYMPHONY NO. 4 CS-6695
Ives: SYMPHONY NO. 1
Elgar: ENIGMA VARIATIONS CS-6816
Nielsen: SYMPHONY NO. 4 CS-6848
Stravinsky: PETRUSHKA; CIRCUS POLKA CS-6554
Verdi: FOUR SACRED PIECES OS-26176
Schoenberg: CHAMBER SYMPHONY; VARIATIONS CS-6612
Copland: A LINCOLN PORTRAIT
Kraft: CONTEXTURES: RIOTS-DECADE '60: CONCERTO FOR FOUR PERCUSSION SOLOISTS & ORCH. CS-6613
Strauss: SINFONIA DOMESTICA CS-6663
Stravinsky: THE RITE OF SPRING; 8 INSTRUMENTAL MINIATURES FOR 15 PLAYERS CS-6664

LONDON ffrr
FULL FREQUENCY RANGE RECORDING

"Your hair takes more abuse than any other part of your body. Spend 30 minutes with it at least once a month."

Julius Caruso



"I've seen good hair get a little dry, lack lustre, and become unmanageable from just everyday living.

Normal things like brushing, teasing, spraying, combing and shampooing can do it every time.

So I keep a record of every condition* Beauty Pack Treatment I give a customer.

And when I find they've gone about a month without condition,* I insist that they take the time out to get their hair back into shape...before I'll even go near them with a styling comb.

I use condition* because it's an intense 30-minute process. It contains more animal protein than any leading conditioner. It doesn't just coat the hair's surface. Its protein-rich cream penetrates and fills in dry porous areas on the hair shaft...makes hair look alive.

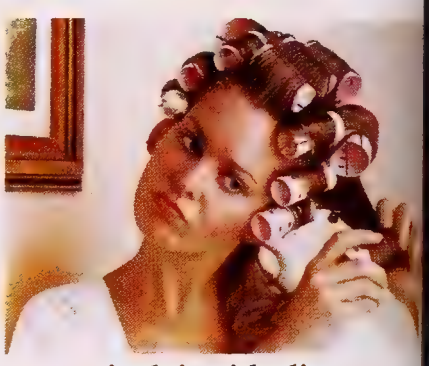
It restores body, texture and manageability...makes hair feel healthy to the touch.

These kinds of improvements take time. But it's time well spent. I've never seen it fail. Hair always looks, feels and acts better after 30 minutes of condition.*

Every woman needs it... every woman should use it."



You douse it with hairspray,



pinch it with clips



and wash the living daylights out of it.



condition*
The 30-minute treatment.

Don't miss the Clairol "Women of the Year, 1974" TV Special on CBS-TV, Monday, April 8th.

*TM © 1974 CLAIROL INC.

THE FRIENDS OF THE COLLEGE

Presents

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, *Music Director*
COLIN DAVIS, *Principal Guest Conductor*

Ninty-fourth Season

Monday evening, November 18, 1974

Tuesday evening, November 19, 1974

SEIJI OZAWA, *Conductor*

William Neal Reynolds Coliseum
8 P.M.

PATRONS

W. A. Adams Company, Inc.—Oxford
Mr. and Mrs. Charles H. Adderholdt—Goldsboro
Aeroglide Corporation
Air Pollution Technical Information Center
American Brokerage Company
American Mortgage Insurance Company
Associated Brokers
Associated Insurers, Inc.
Atlas Supply Company
Balentine's Buffet—Cameron Village
Marie K .Banks—Durham
Mr. and Mrs. J. David Baxter—Sanford
Beck Brothers Veneer Company, Inc.—Zebulon
Becton, Dickinson & Company Research Center—Research Triangle Park
Dr. Joe R. Beeler, Jr.
Bell's Linen Closet, Inc.
Mr. and Mrs. Adrian Benedict—Sanford
Bolton Corporation
Borden Brick and Tile Company—Durham
Bristol Laboratories
Robert C. Browning, Consulting Engineer
Burroughs Wellcome Company—Research Triangle Park
Café Déja Vu
Camera and Photo Shoppe, Inc.—Durham
Cameron-Brown Company—Communications Division
Cameron Deaver Realty
Capital Coca-Cola Bottling Company
Capitol City Lumber Company
Carolina Builders Corporation
Carolina Coach Company
Carolina Employment Agency
Chambers and Warlick—Realtors
Dr. and Mrs. Thomas S. Cheek—Smithfield
Chinese Arts
Dr. John M. Clum—Durham
College Inn Motel
Oive M. Colman
Corning Glass Works
Dr. and Mrs. Peter B. Corson
L. P. Cox Company, General Contractors—Sanford
S. M. Crocker & Son, Inc.
Curlee Machinery Company, Inc.—Cary
Mr. and Mrs. Eugene F. Dauchert—Kinston
Mel Davis and Associates, Inc.
Dr. Rachel D. Davis—Kinston
Digital Systems Company
Drs. John E. and Elizabeth Dotterer—Sanford
Douglas Medical
Mrs. Virginia D. Edwards—Durham
Envirotek, Inc.
Fallon's Florist
The Fidelity Bank—Fuquay-Varina
A. E. Finley and Associates, Inc.
Fisher Scientific Company
The Gaddy Companies
F. J. Gallagher, Representative, Boro Wood Products, Inc.
Etta Galler School of Dance
General Parts, Inc.
Janie Jolly Griffin, Inc.
Griffin-Flynn Architects, Ltd.—Goldsboro
Gross Veneer Sales—High Point
GTE Sylvania, Inc., Entertainment Products—Smithfield
Hangchow Chinese Peking Style Restaurant
Hardee's Food Systems, Inc.—Rocky Mount
Dr. Stuart Henry—Durham
The Hilton Inn
Samuel C. Hodges, Jr., AIA—Durham
T. Hoff, Inc.
Miss Rosalie Holmes—Snow Hill
Hopper Piano Company—Garner
House-Autry Mills, Inc.—Newton Grove
Ivey's of Raleigh
Dr. and Mrs. Albert M. Jenkins
Jesse Jones Division, Good Mark, Inc.
Dr. and Mrs. Nicholas Jiamachello—Fayetteville
Dr. M. B. Kornegay, Sr.—Calypso
Mr. and Mrs. John Wallace Lambert
Tate Lanning & Associates
Lawyers Title of North Carolina, Inc.
Mr. and Mrs. A. Dale Leighton
Mallinckrodt Chemical Works
Michael T. Mallon—Chapel Hill
C. C. Mangum, Inc.
Dr. and Mrs. Arnold Manheim—Danville, Va.
Mr. Rodney J. Margolis—Durham
Marshall Oil Company, Inc.—Wake Forest
Martin Marietta Aggregates, Southeast Division
Dr. and Mrs. Leo M. Mazzocchi—Cary
McMannen United Methodist Church—Durham
Medlin Hams—Benson
MetroLease Furniture Rentals—Raleigh
O. C. Mitchell, Jr., House Cleaners, Inc.—Durham
Montaldo's of Raleigh
Mordecai Florist and Gifts—Raleigh, Fuquay
Mount Olive Pickle Company, Inc.—Mount Olive
National Film Service
New England Nuclear—Durham
North Carolina Equipment Company
North Carolina National Bank
North Carolina Products Corporation
Dr. and Mrs. A. M. Oelrich—Sanford
The Old Book Corner—Chapel Hill
Peat, Marwick, Mitchell and Company
Peden Steel Company
JCPenney
Pioneer Awning and Window Company
The Progressive Farmer
Raleigh Linen Service
Raleigh News Agency, Inc.
Raleigh Paint and Wallpaper Company
Raleigh Savings and Loan Association
Rappoport Studios, Inc.
Mel Rashkis and Associates, Inc.
Dr. and Mrs. John Reckless—Durham
Mr. and Mrs. Rudolph Roll—Durham
C. W. Russum and Associates—Fuquay-Varina
Dr. and Mrs. Robert H. Sager
Samfield Music Studio—Durham
Sanford Brick and Tile Company—Sanford
Sanford Concert Group—Sanford
S.C.A. Service, Inc., Ron Shavlick
Scovill-Fluid Power Division—Wake Forest
Sears, Roebuck and Company
Serotta's, Inc.
Mr. and Mrs. A. Hope Shackelford—Kinston
Siddell Studio
Singleton Associates, Inc.
Smithfield Herald Publishing Company—Smithfield
Sonny's, Inc.—Durham
Southeastern Brokerage Company, Inc.
Southern Bell Telephone and Telegraph Company
Square D Company
Stackpole Components Company
Stephenson Music Company
Miss Helen Stoughton—Kinston
Synergetics, Inc.
K. M. Taylor Bulldozer Service—Smithfield
Mr. and Mrs. C. Woodrow Teague
Temple Baptist Church Choir—Durham
Texasgulf, Inc.
Thomas and Olive, Inc., Consulting Engineers—Durham
Mr. and Mrs. Gilbert M. Thomason—Fayetteville
Dr. and Mrs. J. M. Tolson—Henderson
Triangle Chemical Laboratories, Inc.
Triem, Inc.—Carrboro
Universal Polymer Products—Fuquay-Varina
Mr. and Mrs. Richard A. Urquhart
Mrs. J. W. Vaughan, Jr.—Durham
Warehouse of Tires, Inc.
Weight-Watchers of Raleigh-Durham, Inc.
Mr. Carroll Welker
Wester Tucker Clinic—Henderson
Mr. and Mrs. Finley T. White—Durham
F. Carter Williams—Architects
C. T. Wilson Construction Company—Durham
John W. Winters and Company
Mr. and Mrs. R. Peyton Woodson, III
L. E. Wooten and Company
Kenneth V. Wyatt Agency
Wyatt-Quarles Seed Company

SCHOOLS AND ORGANIZATIONS

Alpha Kappa Alpha Sorority
Altrusa Club of Chapel Hill
Altrusa Club of Raleigh
Atlantic Christian College—Wilson
Needham B. Broughton High School
Campbell College—Buies Creek
Central Carolina Technical Institute—Sanford
Ch'ai—Durham
Ch'ai Group of Raleigh
Chapel Hill—Carrboro City Schools
Josephus Daniels Junior High School
Duke Symphony Orchestra—Durham
Durham Academy—Durham
Durham County Schools
Enloe High School
Hamlet Fine Arts Club—Hamlet
Lucille Hunter Elementary School
C. E. Jordan High School—Durham
Longview Gardens School
Louisburg College—Louisburg
Meredith College
Millbrook Senior High School
North Carolina Central University
North Carolina State University
North Carolina Wesleyan College—Rocky Mount
Parkwood Woman's Club—Durham
Peace College
Raleigh Garden Club
Raleigh Music Club
Raleigh Pre-School, Inc.
Roanoke Valley Shrinettes—Roanoke Rapids
Robeson Country Day School—Red Springs
Saint Augustine's College—Music Department
Saint Mary's Junior College
Senior Choir St. Michael's Episcopal Church
Shaw University
Southeastern Baptist Theological Seminary
SPEBSQSA, Inc.
Wake County Republican Women's Club
Wake Forest Woman's Club—Wake Forest
Wayne Community College—Goldsboro
Zeta Phi Beta Sorority

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, *Music Director*

COLIN DAVIS, *Principal Guest Conductor*

JOSEPH SILVERSTEIN, *Assistant Conductor*

FIRST VIOLINS

Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

SECOND VIOLINS

Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

VIOLAS

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

CELLOS

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

BASSES

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

of the beautiful', an 'unmitigated bore'. The *Post* called it 'as cold-blooded a composition, so to speak, as was ever created'. The critic of the *Traveler* made the only remarks one can promptly agree with: 'If Brahms really had anything to say in it, we have not the faintest idea what it is.' This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November 1887): 'The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's *Dramatic Symphony,* which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is—bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahams' music was 'obscure', 'intellectual', to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the 'obscurity' they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these 'obscure' symphonies would one day become (next to Beethoven's) the most generally beloved—the most enduringly popular of all.—*John N. Burk*

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Second Symphony for RCA.

Program notes copyright © 1974 by the Boston Symphony Orchestra, Inc.

THE CONDUCTOR

Upon his appointment as Music Director in the fall of 1973 Seiji Ozawa became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the Orchestra. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-1962 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his first full-length professional concert appearance in North America.

Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-1966 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest-conducting. During the summer of 1969 he conducted opera for the first time—*Cosi fan tutte* at Salzburg—and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic.

In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he begain his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra.

As Music Director and Conductor of the Boston Symphony Orchestra, a position he holds concurrently with his posts at Tanglewood and in San Francisco, he has made several recordings with the Boston Symphony Orchestra on the Deutsche Grammophon label, among them Berlioz' *Symphonie fantastique* and *La damnation de Faust,* Bartók's *Concerto for Orchestra,* and (with Christoph Eschenbach) Beethoven's Piano Concerto No. 5. He and the Boston Symphony Orchestra are currently in the process of recording Ravel's complete orchestral works.

harps, acoustic guitar, piano, tam-tams, glockenspiels, bass drums, marimba, cymbals, jazz set, tom-toms, vibraphone, xylophone, chimes, strings.

Loren Rush began the study of piano at the age of six and gradually extended his studies to include bassoon, contrabass, percussion and the Japanese koto, the instrument he uses as a compositional aid. He studied composition with Robert Erickson and attended San Francisco State University, the University of California at Berkeley, and Stanford University, where he received a doctoral degree. His fellowships and awards include the Rome Prize, the Institute of Arts and Letters Award and a Guggenheim Fellowship. He has been active in the San Francisco Bay Area both as a conductor and instrumentalist in the performance of new music. As Stanford Artificial Intelligence Project Visiting Scholar, he is currently a member of the Stanford Computer Music Project, where in his own words, 'a small group of composers is using a large computer as a musical instrument.' Mr. Rush wrote the following comments for the American premiere of *The Cloud Messenger:*

'If I were to refer to *The Cloud Messenger* as "this difficult achievement with its infinitely demanding thorough details, strong in its means of expression, but extremely sensitive and informed throughout by mathematics, the creator of the ineffable mystery of space," I would be quoting Le Corbusier on his cathedral at Ronchamp at the benediction in 1955.

'I especially notice in the quote the early reference to details. Often the artist spends so much time on the details that when asked about a particular work he will neglect the primary formation and inspiration of the work and give an account of the details. (The painter Jack Bailey is capable of extremely fast execution. When once I asked how his painting was going he said that he had spent the entire day on an old woman's left nostril.)

'After the premiere of *Nexus 16* at Tanglewood in 1964 Erich Leinsdorf asked me to write a piece for the Boston Symphony Orchestra. By the following summer in Point Richmond I had a fairly precise mental image of the piece and even a few sketches, and by the fall of 1967 I was able to show him in New York the score in nearly complete form, except for some of the detail. He agreed to program the piece as soon as he received the score in a form complete enough that the performance parts could be made. *The Cloud Messenger* was completed in the summer of 1970. By then I had been living in Rome for a year and Erich Leinsdorf had retired from the Boston Symphony Orchestra.

'*The Cloud Messenger* was premiered in 1971 with the Rome Symphony Orchestra (RAI) conducted by Giampiero Taverna. It is in one movement and scored in ninety-nine individually defined instrumental parts. It is mainly dramatic, a sort of musical "theater of the mind" where several musical "characters" are developed in various dramatic relationships. Liszt probably would have called it a tone poem.

'The title is somewhat more evocative than descriptive.'—*Loren Rush*

*Symphony No. 2 in D op. 73 .....Johannes Brahms

Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

Looking back over the ninety-odd years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly 'modern' to day can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as 'not distinguished by inventive power'! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. They were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome', 'turgid'; the *Traveler,* 'evil-sounding', 'artificial', lacking a sense

FLUTES
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

PICCOLO
Lois Schaefer

OBOES
Ralph Gomberg
John Holmes
Wayne Rapier

ENGLISH HORN
Laurence Thorstenberg

CLARINETS
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

BASS CLARINET
Felix Viscuglia

BASSOONS
Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

CONTRA BASSOON
Richard Plaster

HORNS
Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

TRUMPETS
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

TROMBONES
William Gibson
Ronald Barron
Gordon Hallberg

TUBA
Chester Schmitz

TIMPANI
Everett Firth
Sylvia Shippen Wells chair

PERCUSSION
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

HARPS
Bernard Zighera
Ann Hobson

PERSONNEL MANAGER
William Moyer

LIBRARIANS
Victor Alpert
William Shisler

STAGE MANAGER
Alfred Robison



Lincoln Center

Lincoln Center for the Performing Arts / November 1974

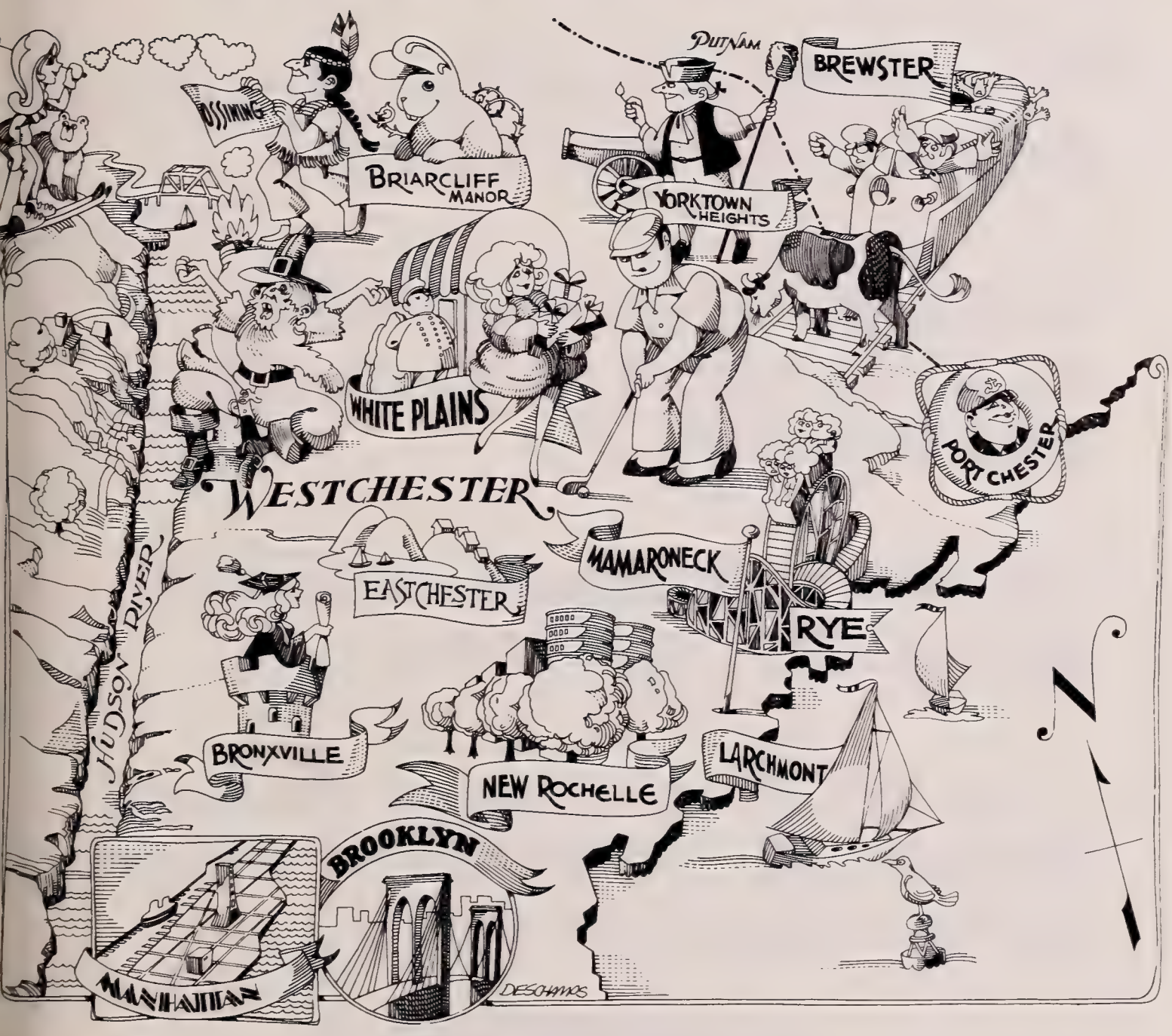
Go to the head of the class.



Old Grand-Dad.
Head of the Bourbon Family.

Kentucky Straight Bourbon Whiskeys. 86 proof and 100 proof Bottled in Bond. Old Grand-Dad Distillery Co., Frankfort, Ky. 40601.

The Bankdom of Barclays.



Where we do business with a touch of class.

y many standards, Barclays Bank of New York as a modest bankdom.

A mere 24 branch offices.

Twenty are concentrated in Westchester, one n Putnam, one in Brooklyn, and two on the Island f Manhattan.

But our happy bankdom is distinguished from thers in several important ways. We take inordiate pride in conducting our business with, shall we ay, a touch of class.

And with generous portions of courtesy, riendliness and helpfulness.

We are a family bank, a business bank and an international bank—with a full range of banking services. Regular and special checking. Passbook and time-deposit savings. Personal and business loans. Safe depositories. Foreign exchange. And commission-free Barclays Travelers Cheques.

We are a member of the sixth largest banking group in the world, with assets in excess of $28 billion. We have over 300 years of banking experience. And we are affiliated with over 5,000 Barclays branch offices throughout the world.

Do visit the Barclays offices nearest you.

Member F.D.I.C.

BARCLAYS BANK of New York... and the World

24 Branches from Brewster to Brooklyn

"...the most powerful four-channel receiver we have tested to date..."

"The overall feel and handling of the RQ 3748 were superb."

"In virtually every respect the RQ 3748 met or surpassed its specifications..."

"The audio amplifier section was particularly impressive."

"...the RQ 3748 is one of the most refreshingly 'different' four-channel receivers we have seen."



That's what the July, 1974, *Stereo Review** said.

Then they summed it up very neatly by concluding: "The Sylvania RQ3748 is obviously well designed and thought-out and therefore deserves serious consideration by anyone shopping for a top-grade four-channel (or two-channel) receiver."

And who manufactures this "powerful," "superb," "impressive," "refreshingly different," four-channel receiver? One of those well-known specialty companies?

Nope. Believe it or not, the RQ3748 is sold by a big American company.

A company with the know-how and facilities to produce and service a quality product at a reasonable price.

And which company did it?

We did.

*Reprinted by permission from *Stereo Review*, July 1974 Copyright 1974 by Ziff-Davis Publishing Company.

GTE SYLVANIA

stagebill

November 1974 *Volume II, No.3*

CONTENTS

JANÁČEK & JENŮFA
by William Weaver

CAPACITY, CONTRIBUTIONS, COSTS & CRISIS
by Herbert Kupferberg

THE PROGRAM

CHAMBER MUSIC
by Richard Dyer

FACILITIES & SERVICES

LINCOLN CENTER NOTES
by Judith Ravel Leabo

NOVEMBER PERFORMANCE SCHEDULE

Cover photograph by Yoichi R. Okamoto; page 9 and 38 bottom by James Heffernan; page 27 by Ezra Stoller Associates; page 35 by Bob Serating.

Joseph P. Barbieri, *president & publisher*
Theodore P. Langdon, *senior vice president*
William J. Kofl, Jr., *general manager*

Karl B. Leabo, *senior editor & art director*
Judith Ravel Leabo, *managing editor*
William McCarthy, *program editor*
Carol Schwarz, *program editor*
Wendy Walden, *art associate*
Judith M. Pletcher, *sales representative*

STAGEBILL is published monthly at Lincoln Center for the Performing Arts, New York, Kennedy Center for the Performing Arts, Washington, D.C., and in Chicago. The Lincoln Center *Stagebill* is published by B&B Enterprises, Inc. Program Office, 1865 Broadway, New York, N.Y. 10023, (212) 582-0846.

Copyright © B&B Enterprises, Incorporated 1974. All rights reserved. Printed in U.S.A.

Advertising Offices–**New York:** 275 Madison Avenue, New York, N.Y. 10016, (212) 686-7740. **Washington, D.C.** Program Office, The Kennedy Center, Washington, D.C. 20566, (202) 833-2897. **Chicago:** 500 E. Randolph Drive, Chicago, Illinois 60611, (312) 565-0890.

Citibank-Investors' Choice

Investment Management

If you're an investor with $200,000 or more, few factors are more critical than the research on which you base your investment decisions. And that's one of the most important reasons for considering Citibank as your money manager. Citibank economists, security analysts, overseas specialists and investment counsellors form one of the most authoriative and respected groups of any money management organization in the world. Yet our investment services are highly personalized. Your portfolio manager becomes thoroughly familiar with your objectives and needs. He'll structure a portfolio reflecting both your unique situation and our own best thinking. Our fee is based solely on the periodic value of your investments. (We receive no commissions.) For professional investment management, consider Citibank. You'll be well advised.

Securities Custodian

Turn over the mechanics of portfolio handling to Citibank's professionals, who'll act as your financial secretary, relieving you of paperwork and record keeping. Our experienced custodian account managers will take on a myriad of time-consuming details —from the collection and remittance of income to the handling of rights and warrants. You'll receive detailed monthly statements. And the information you need for preparing your tax returns. For the ultimate in "good housekeeping"—plus the physical safety of your securities at all times—use Citibank.

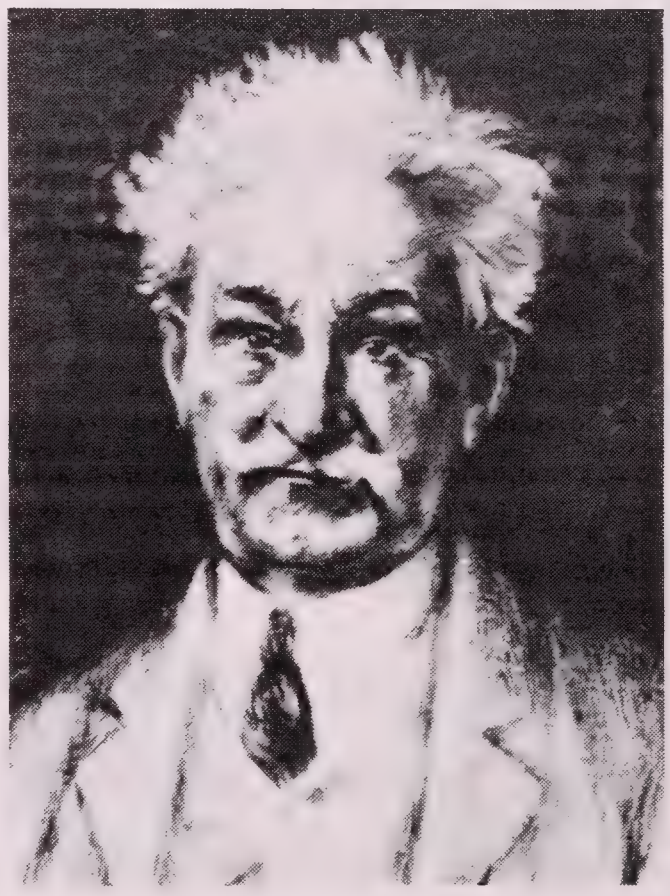
For further information, call or write Charles H. Braun (559-2308) at First National City Bank 399 Park Avenue New York, N.Y. 10022.

FIRST NATIONAL CITY BANK

Janáček & Jenůfa

Jenůfa joins the repertory of the Metropolitan Opera on November 15.

In 1884, in the city of Brno, capital of Moravia, a Czech-language theatre was established. For the thirty-year old, virtually unknown composer, Leoš Janáček, this new theatre meant far more than merely an added source of entertainment. At that time, what we now call Czechoslovakia was still part of the Austro-Hungarian empire, and though Janáček was not a revolutionary, he was an ardent, stubborn patriot. He rejected all the German language institutions of his city (refusing even to ride the state-operated trams). His young wife, brought up differently, spoke German with her parents, but he would speak to her only in Czech. He would dutifully accompany her to the door of the German theatre, but no farther. He waited outside, to see her home at the end of the play.



A Czech theatre was, obviously, an inspiration for local artists to write plays and operas in the national language, or in the Moravian dialect. Janáček started composing his first opera, *Šarka*, in 1887; his second opera, *The Beginning of a Romance*, dates from 1891. *Šarka* was not staged until 1925 (three years before the composer's death); the second opera had some performances in Brno in February 1894, after the success of *Jenůfa* had established Janáček, at least locally, as an important opera composer.

While he had been struggling with those first two stage works, an important event had taken place at the Czech theatre of Brno: the premiere of a play, *Její pastorkyňa* (her foster-daughter) by Gabriela Preissová, one of whose stories had served as the basis for the libretto of *The Beginning of a Romance*. Preissová was not Moravian. Eight years younger than Janáček, she was born in 1862 at Kutna Hora (Bohemia), but she moved to Moravia at the age of twenty-eight, after marrying the manager of a sugar refinery there. Passionately interested in folk tradition, she mastered the dialect within a year. Her sympathetic grasp of Moravian customs and attitudes is evident in her popular play, which was to become the libretto of Janáček's third opera, now known to us as *Jenůfa*, after the name of its central character.

The play was first given in Prague in late 1890, then in Brno in February 1892. Janáček probably saw it there, and it must have fascinated him at once, since it seems

by William Weaver

eople either ask for Beefeater®,
or they ask for gin.





Chanel No. 19 Perfume 11.00 to 400., Spray Perfume 8.50, Eau de Toilette from 7.00 to 35.00, Eau de Toilette Spray 8.00
Eau de Toilette Atomizer 13.50, Bath Powder 6.50.

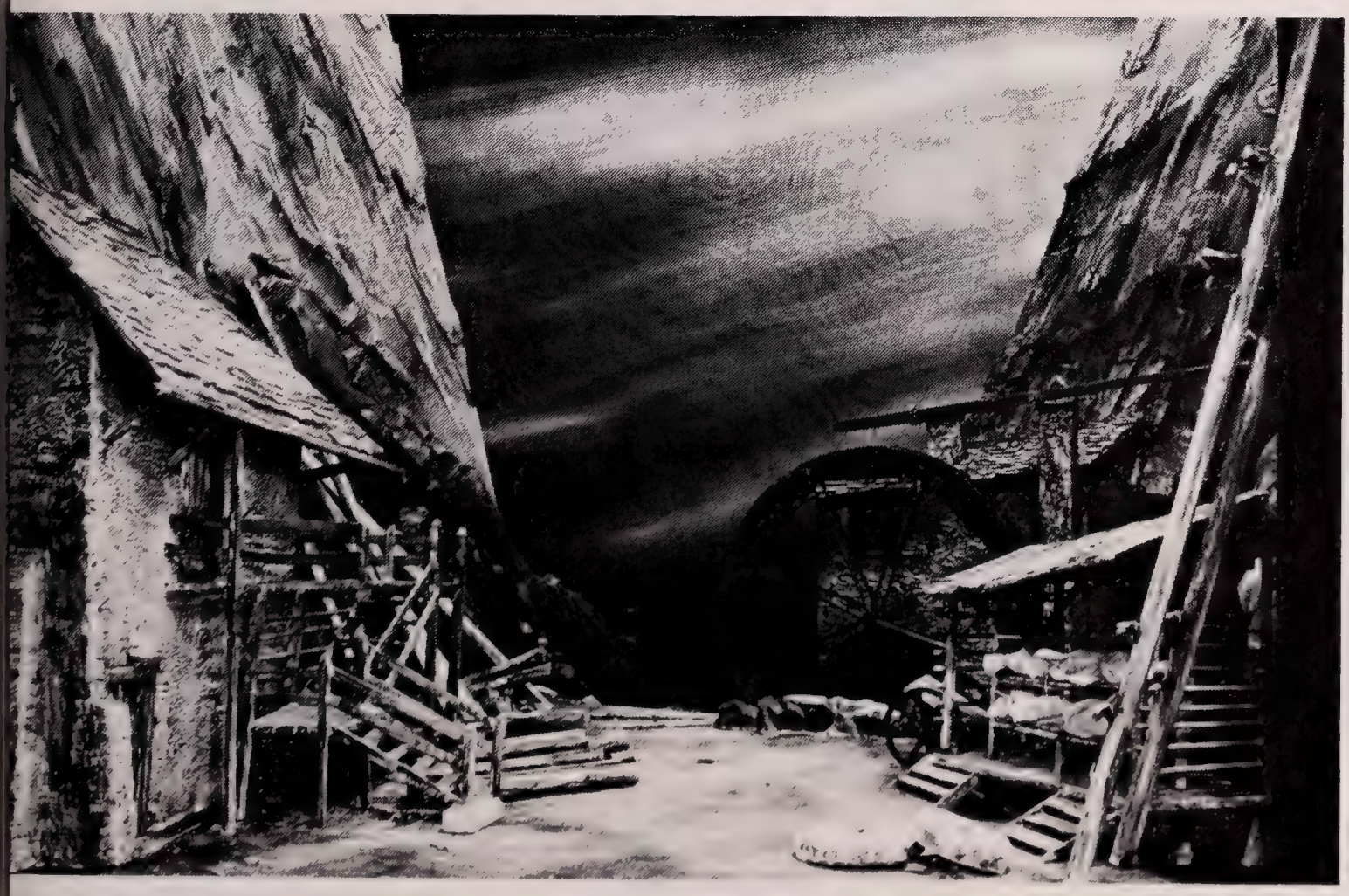
made to order for him, appealing to his love of nature, to his concern with folk speech and customs, to his Moravian loyalties. And the simple humanity of the drama, behind all its complex, *verismo* violence, obviously touched the composer deeply. Nevertheless, composition did not move quickly. As Erik Chisholm says, in his important study, *The Operas of Leoš Janáček:* "It seems to be generally agreed . . . that Janáček wrote two versions of the opera—the first between 1894 and 1897, rather light in character and possibly emphasizing the love interests: the second version between 1899 and 1903, much more tragic and intense . . . "

The heightened tragedy, as Chisholm points out, reflected the tragic personal situation of the composer. His only son had died in 1890, at the age of two; his daughter Olga, at twenty-one already a brilliant and devoted intellectual companion to her father, died after a long illness, as he was finishing the opera. The score is dedicated to her memory.

When *Jenůfa* was completed, Janáček understandably set his sights on the National Theatre in Prague, Czechoslovakia's leading opera house, an emblematic monument of Czech culture, the theatre of Smetana and Dvořák. But Karel Kovařovic, the director of the National Theatre, was also a composer and, some years earlier, in 1887, Janáček—whose prose has the incisiveness of his music—had reviewed a Kovařovic opera in these terms:

". . . this so-called music, filled with menacing obscurities, desperate screams and dagger stabs. It is true that one sometimes laughed, but this was at the absurdity of the story, nothing more. The Overture . . . gave proof of the composer's genius—to induce deafness."

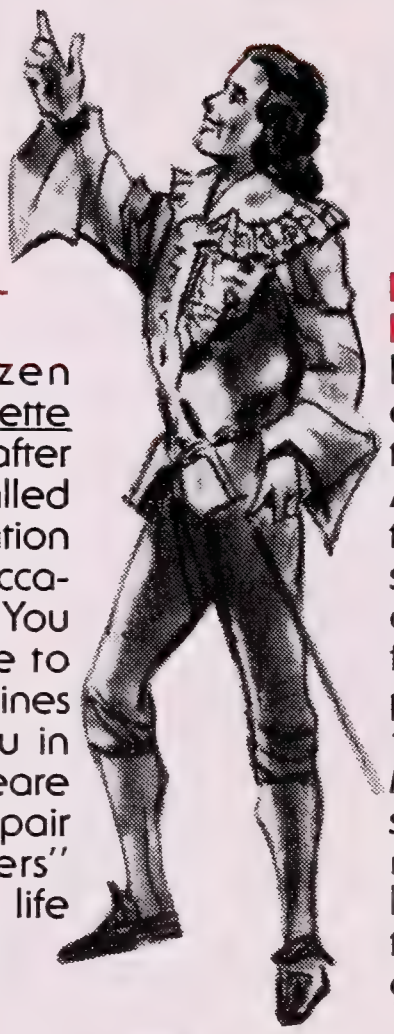
Hardly the sort of review an author forgets, and Kovařovic had his revenge. Janáček's score was returned. Deprived of a Prague premiere, *Jenůfa* was introduced at the Brno theatre, on January 21, 1904. It was a great success, but the triumph was against terrible odds. The cast was good, but the orchestra was inadequate and temperamental (a trumpeter, after being reproached by the conductor, drowned his chagrin in drink and nearly wrecked the dress rehearsal). Kovařovic was repeatedly asked to Brno to see the opera; he put off his visit for a whole season and, when he actually did see *Jenůfa,* he did



The Metropolitan Opera production of *Jenufa* joins the repertory on November 15, 1974.

These live broadcasts, heard throughout the United States over the Texaco-Metropolitan Opera Radio Network, and in Canada over the CBC English and French Radio Networks, are proudly presented by Texaco for the pleasure of opera lovers everywhere. You are cordially invited to tune in.

ABOUT THE OPERAS IN DECEMBER



ROMEO ET JULIETTE — GOUNOD

Of Gounod's dozen operas Romeo et Juliette is the most popular after Faust. It has been called with some justification "a love duet with occasional interruptions." You may find it strange to have the beloved lines coming back to you in French but Shakespeare is universal and his "pair of star-cross'd lovers" come magically to life in this fragrant score.



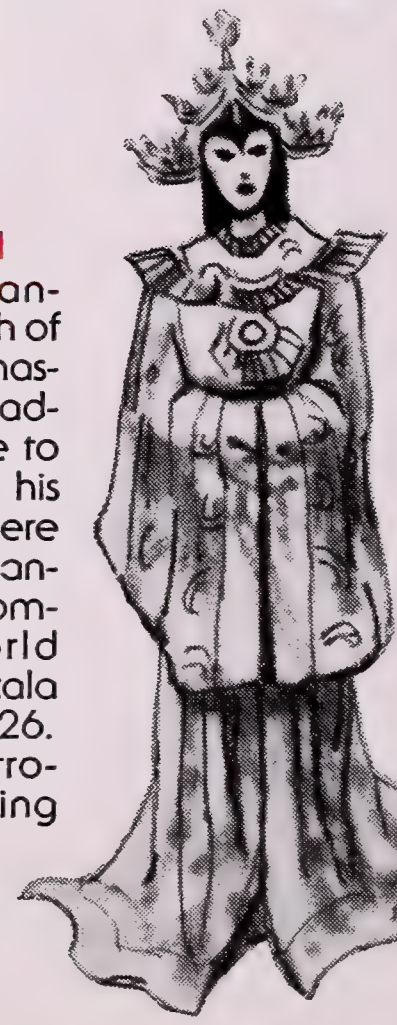
DEATH IN VENICE — BRITTEN

Benjamin Britten's latest opera comes to you less than two months after its American premiere at the Metropolitan. The singers and conductor are the same who performed it at the world premiere in England in 1973. Based on Thomas Mann's novella of the same name, this work meets one of the great literary masterpieces of this century on its own ground.



JENUFA — JANACEK

The previous Metropolitan production of this beautiful work was for Maria Jeritza but it is much more than a vehicle. "Jenufa tells a story of rural common people," the latest Victor Book of the Opera says. "His love for these peasant characters, and his belief in what is tritely called the dignity of man" illuminate Janacek's music and give it nobility.



TURANDOT — PUCCINI

This is the fiftieth anniversary of the death of Puccini. Five of the master's works will be broadcast. He did not live to finish Turandot but his notes and sketches were sufficient to enable another composer to complete it. The world premiere was at La Scala in Milan April 25, 1926. It came to the Metropolitan the following autumn.

TEXACO

not change his hostile attitude. Only complicated diplomacy, the intervention of mutual friends, and a large portion of humble pie for the composer, finally reversed the situation and led to a Prague staging of the work. Among other things, Janáček had to allow Kovařovic to make some "improvements" in the score (only recently has Janáček's original full score been published, to replace the Prague version). But the sacrifices, again, were worth it. Prague welcomed *Jenůfa*, at last, in 1916. The young German-Jewish Max Brod, now universally known as the champion of Kafka, attended a performance of the opera and wrote an enthusiastic article for a Berlin paper. He soon became Janáček's friend and the creator of the German-language version of *Jenůfa*, which led to the opera's introduction to the world outside Czechoslovakia.

In 1918 *Jenůfa* was performed at the Vienna opera, with Brno-born Jeritza in the title role (of her, the composer wrote after the performance: "I have at last heard and seen Jenůfa."); she was to repeat her success six years later at the Metropolitan Opera in New York.

Suddenly, after years of frustration and obscurity, Janáček became, at sixty, an international figure. He had another ten years to live and, with his newly-found fame to inspire him, he filled that decade with music, a flood of splendid compositions, including an amazing series of operas, among the most original and adventurous in the twentieth century repertory: the satirical *Excursions of Mr. Brouček*, the intense *Katya Kabanová*, the wry pastoral *Cunning Little Vixen*, the bizarre *Makropoulos Case*, and—Janáček's testament—the timelessly timely *House of the Dead*. The child of his earlier sorrow, *Jenůfa*, is perhaps his most traditional work, but it's also the most directly appealing, in its searing, naked exploration of the human heart.

William Weaver, prize-winning translator of Verdi and Puccini, is well-known to listeners to the Texaco Met broadcasts. He is Italian music critic of the European *Herald Tribune* and the London *Financial Times*.

For Your Listening Pleasure

FOR THE 35TH CONSECUTIVE YEAR TEXACO BRINGS YOU LIVE BY RADIO THE

Metropolitan Opera Broadcasts

SATURDAY RADIO SCHEDULE

DATE	OPERA	COMPOSER	TIME (E.T.)
1974			
Dec. 7	ROMEO ET JULIETTE	GOUNOD	2:00
Dec. 14	DEATH IN VENICE (New)	BRITTEN	2:00
Dec. 21	JENUFA (New)	JANACEK	2:00
Dec. 28	TURANDOT	PUCCINI	2:00
1975			
Jan. 4	L'ITALIANA IN ALGERI	ROSSINI	2:00
Jan. 11	MADAMA BUTTERFLY	PUCCINI	2:00
Jan. 18	CAVALLERIA RUSTICANA	MASCAGNI'	2:00
	I PAGLIACCI	LEONCAVALLO	
Jan. 25	BORIS GODUNOV (New)	MUSSORGSKY	2:00
Feb. 1	DON GIOVANNI	MOZART	2:00
Feb. 8	TOSCA	PUCCINI	2:00
Feb. 15	DAS RHEINGOLD	WAGNER	2:00
Feb. 22	BLUEBEARD'S CASTLE (New)	BARTOK	2:00
	GIANNI SCHICCHI	PUCCINI	
Mar. 1	DIE WALKUERE	WAGNER	1:00
Mar. 8	MANON LESCAUT	PUCCINI	2:00
Mar. 15	SIEGFRIED	WAGNER	1:00
Mar. 22	LA FORZA DEL DESTINO (Revised)	VERDI	2:00
Mar. 29	DIE GOETTERDAEMMERUNG	WAGNER	12:30
Apr. 5	FALSTAFF	VERDI	1:00
Apr. 12	I VESPRI SICILIANI	VERDI	2:00
Apr. 19	L'ASSEDIO DI CORINTO (New)	ROSSINI	2:00

Schedule subject to change
Please check your local newspaper for radio station

Please send quiz questions to Texaco Opera Quiz,
135 East 42nd Street, New York, N.Y. 10017

Discover the vintage wines from Yugoslavia. Under $3.

Insiders know these wines as great values. Every one under $3.00—and every one a vintage wine, comparable to some of the fine wines of southern France and Italy.

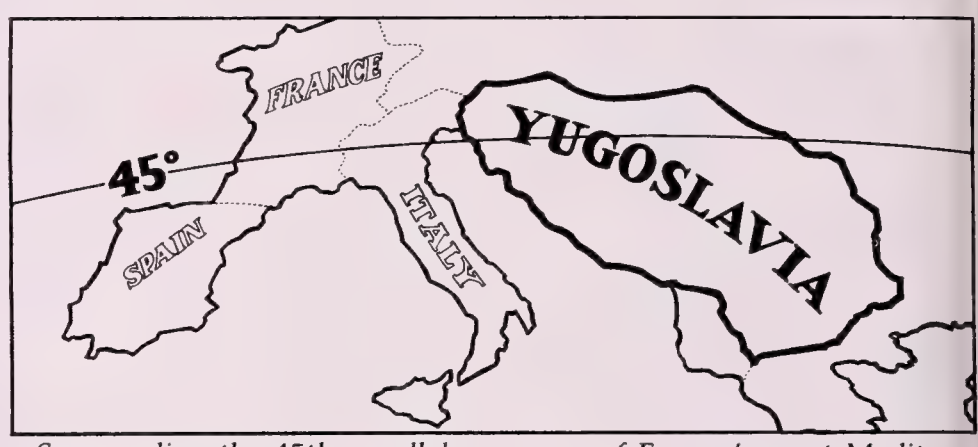
There's a fact about the wines of Yugoslavia that has escaped some of the most knowledgeable wine experts.

It's how closely they resemble many very good French and Italian wines.

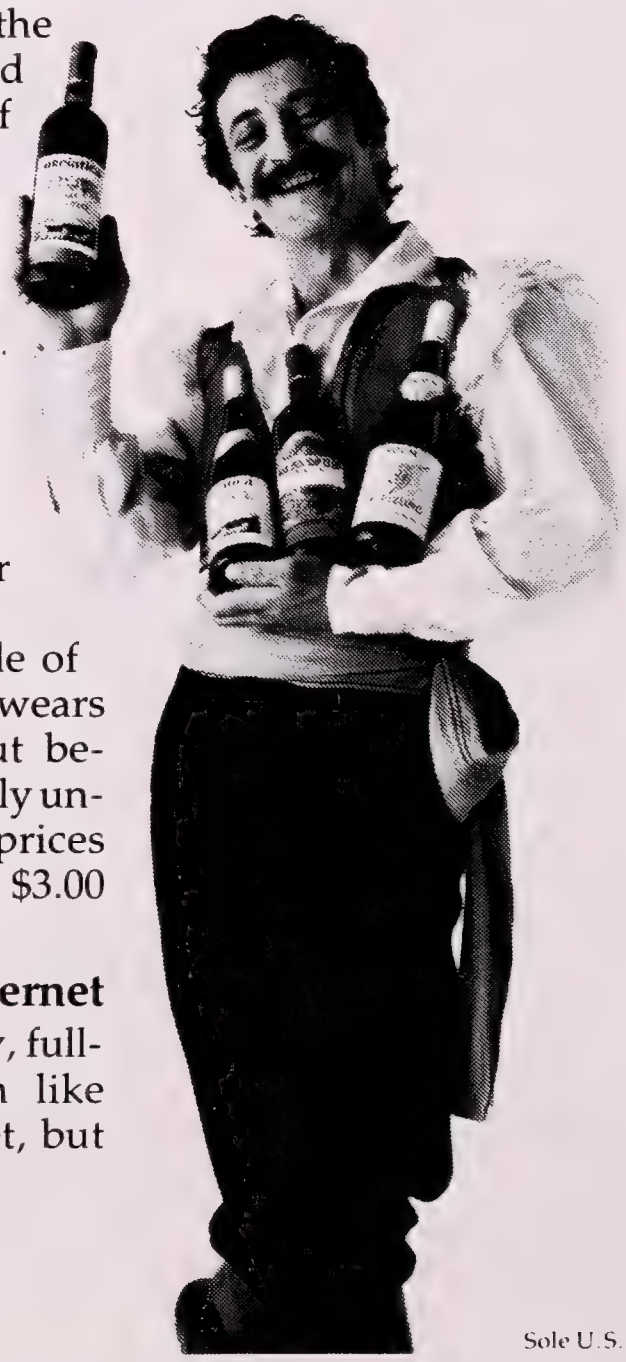
The map explains why. The 45th parallel runs through the great Mediterranean wine districts of Europe: the Rhone Valley and Bordeaux regions of France and the Piedmont section of Italy. This parallel continues right through Yugoslavia. You'll find that the wines of Yugoslavia share many characteristics with the wines of these other great districts.

And every bottle of Yugoslavian wine wears a *vintage* label. But because they are largely undiscovered, their prices range from $2.00 to $3.00—never higher.

Adriatica Cabernet from Istria. A dry, full-bodied red—much like the French cabernet, but sturdier.



Surrounding the 45th parallel are many of Europe's great Mediterranean wine districts—southern France, Italy—and Yugoslavia!



Adriatica Rizling from Fruska Gora. This is a soft, fresh white—good with fish and poultry, and with fresh fruit at dessert.

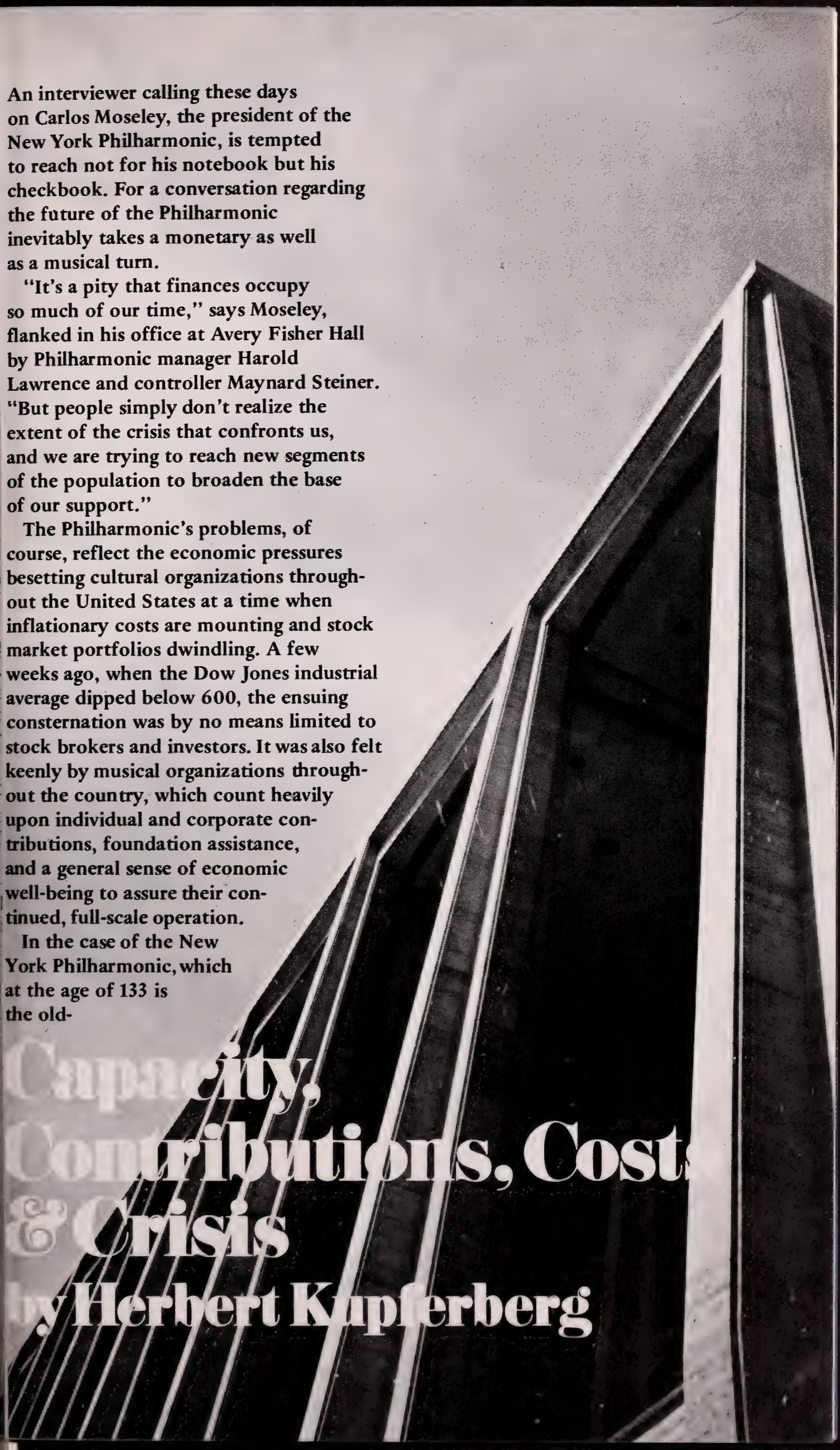
Navip Prokupac from Vranje. Prokupac is known as the "national vine of Serbia." This from Vranje is a medium-bodied red, full of verve and fruitiness. Curiously, it seems to go with *any* food.

Slovin Laski Rizling from Ljutomer. Wine from the Ljutomer region gained a worldwide reputation under the Austrian name Luttenberger and is among Yugoslavia's most famous.

Next time you're shopping for wine, discover these vintage wines from Yugoslavia!

MUNSON SHAW IMPORTS

Sole U.S. Importer Munson Shaw Co., New York City



Capacity, Contributions, Cost & Crisis

by Herbert Kupferberg

An interviewer calling these days on Carlos Moseley, the president of the New York Philharmonic, is tempted to reach not for his notebook but his checkbook. For a conversation regarding the future of the Philharmonic inevitably takes a monetary as well as a musical turn.

"It's a pity that finances occupy so much of our time," says Moseley, flanked in his office at Avery Fisher Hall by Philharmonic manager Harold Lawrence and controller Maynard Steiner. "But people simply don't realize the extent of the crisis that confronts us, and we are trying to reach new segments of the population to broaden the base of our support."

The Philharmonic's problems, of course, reflect the economic pressures besetting cultural organizations throughout the United States at a time when inflationary costs are mounting and stock market portfolios dwindling. A few weeks ago, when the Dow Jones industrial average dipped below 600, the ensuing consternation was by no means limited to stock brokers and investors. It was also felt keenly by musical organizations throughout the country, which count heavily upon individual and corporate contributions, foundation assistance, and a general sense of economic well-being to assure their continued, full-scale operation.

In the case of the New York Philharmonic, which at the age of 133 is the old-

est symphony organization in the United States and one of the oldest in the world, the economic problem has ironically grown sharpest at a time when the organization is enjoying the greatest popularity in its history. It currently gives about 200 concerts a year, more than half of them in regular subscription series which run from mid-September to mid-May. Its present subscription rate is already over 81% and still going, and sales of single tickets are also flourishing. At its opening night subscription concert this season, only three tickets were unsold; on the second night, only fifteen. Capacity or near-capacity operations throughout the season are a norm.

Yet all this box-office success puts the Philharmonic in the position of the legendary cut-price merchant in the old joke who said he lost a little on each sale but made it up on volume. According to a recent analysis undertaken of twenty-eight major American symphony orchestras, it now costs $14,611 to put on a typical concert, as opposed to $7,790 ten years ago—nearly double the cost. At the Philharmonic itself, says Moseley, a sold-out house brings in gate receipts representing just over half the cost of staging the concert.

The Philharmonic calculates its total annual cost of operations at approximately $5,518,000, and its total receipts (including recording and television income) at $3,153,000. This leaves a gap of some $2,365,000. The Philharmonic's endowment provides an income of approximately $600,000 a year, and government aid amounts to around $655,000. The rest has to be raised either by what surely is one of the hardest working of all cultural philanthropic organizations, the Friends of the Philharmonic (93½ cents out of every dollar raised by the Friends goes directly to the work of the Philharmonic), or must come from outside sources. And all projections indicate that the gap in future years will widen even further, with a $1,000,000 rise in annual operating expenses forecast by the year 1980.

As pressing as the current plight is, Moseley and his associates are hopeful that it will produce a counter-action that will serve to solidify the Philharmonic's status in the difficult years ahead.

"When people today take stock—so to speak—and select what's most important for themselves and the future," says Moseley, "I think the arts come out a lot better than anybody dreamed they would ten years ago. We've all lived through a period of relentless tearing down of confidence in so many seemingly inviolate institutions—in government, in religion, in many other things. We've even seen a loss of belief in the value of money itself. I think that with all this tearing down people are beginning to realize more and more the permanency of the arts. Music really does represent one of the great eternal values of mankind. At times of stress it can mean for many people the difference between hope and despair.

"I always remember how in England during the war, in the worst days of the Blitz, there was a great resurgence of concert life. One of the most loyal music audiences in the world grew from that very dark hour. When the bombs were falling people went to the concert halls, and music flourished. In our own difficult times we are already seeing an indication of a similar resurgence of faith in the important values."

Moseley feels that the Philharmonic has been reaching out to new audiences and to young people with a greater determination than ever before, and that—often at substantial expense to itself—it has made great music accessible to the community at low cost, and sometimes at no cost. As a case in point he cites the series of free summer seasons in New York parks, which have attracted throngs up to and over 100,000. Even with private underwriting, and with contributions from the city, state and federal governments, the summer park concerts still cost the Philharmonic in the neighborhood of $40,000, not counting the management time. "We don't go away to play *continued on page 22*

NEW TRUE 100's

Lower in both tar and nicotine than 98% of all other 100's sold.



ing size
nd 100's

True. The low tar, low nicotine 100.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

King Regular: 11 mg. "tar", 0.7 mg. nicotine, King Menthol: 12 mg. "tar", 0.7 mg. nicotine, av. per cigarette, FTC Report March '74.
100's Regular and 100's Menthol: 12 mg. "tar", 0.7 mg. nicotine, av. per cigarette, by FTC method.

Finally, the French answer:
GRANDE MARQUE.
A classic Bordeaux at a California wine price.
What are you waiting for?



Vintage Grande Marque has arrived! Possibly the most carefully selected wine of the century. Red or white. Only *this* wine can wear the great, round gold seal of Grande Marque. Look for it.

It's the only French you have to know.

MUNSON SHAW IMPORTS

Sole U.S. importer, Munson Shaw Company, N.Y.C.

Avery Fisher Hall

Lincoln Center for the Performing Arts

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*
COLIN DAVIS, *Principal Guest Conductor*

NINETY-FOURTH SEASON 1974-1975

Wednesday Evening, November 20, 1974 at 8:30
Friday Evening, November 22, 1974 at 8:30

SEIJI OZAWA, *Conductor*
PETER SERKIN, *Piano*

HAYDN — Symphony No. B in B-flat major
Allegro molto
Menuet; Trio
Andante
Presto

SCHOENBERG — Concerto for Piano and Orchestra, Op. 42
Andante
Molto allegro
Adagio
Giocoso (moderato)
PETER SERKIN

Intermission

BEETHOVEN — Symphony No. 3 in E flat, Op. 55 "Eroica"*
Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

Peter Serkin plays the Steinway piano

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

Baldwin Piano

Deutsche Grammophon & *RCA Records

The taking of photographs and the use of recording equipment are not allowed in this auditorium.
Members of the audience who must leave the auditorium before the end of the
concert are earnestly requested to do so between numbers, not during the performance.

Notes on the Program

Symphony No. B in B-flat major

FRANZ JOSEF HAYDN
(1732-1809)

The Symphony No. B, one of his first symphonies, was written during the period 1757-1761, when Haydn served as *Kapellmeister* to Count Morzin at Lukaveć, Bohemia.
The instrumentation: two oboes, bassoon, two horns, strings, cembalo.

So prolific was Haydn that he himself, spending the last years of his life compiling a list of his complete works, was unable to recollect or identify all of his creative output. The title of the compilation, published in 1805, openly acknowledged the problem: 'Catalogue of all those compositions which I can approximately recall having produced between my 18th and 73rd year.' When Haydn was unable to meet the demand for new works, publishers and copyists, professional plagiarists of the day, filled the gap; they not only stole his compositions for publication and sale, but released the efforts of others under his name. Many of these spurious compositions came to be counted among his works, while genuine pieces—despite the composer's diligent but excusably vague efforts—escaped inclusion. Manuscripts were destroyed, misplaced, or permanently lost. Others appeared as 'new' pieces, but ultimately turned out to be reworkings of compositions already catalogued. Consider only a minor part of the confusion surrounding the master's symphonic repertoire: Haydn claimed 118 symphonies; Leopold Schmidt increased it to 144, Alfred Wotquenne to 149, and Sir Henry Hadow won high bidding with 153. In 1907, Eusebius Mandyczewski reduced the total to 104, which remained the accepted number until 1932 and the respectably authenticated declaration of Adolf Sandberger that the 104 number omitted no fewer than 78 symphonies.

Much of the confusion centers around early compositions such as the Symphony No. B, listed as number 7 in the Haydn Catalogue, but called—naturally—a *Partita* in the manuscript found in an Austrian monastery, and therefore left out of many listings. This, and other works from the same period, are often of a style and character capable of having been produced by any of the hundreds of composers alive at mid-century. Haydn's symphonic genius was not born fully realized—all the more estimable his accomplishments in the form—one is therefore hard put to single out his early efforts from those of his fellows. The Symphony No. B, for all its charm and delicacy, is such a work. More a child of a period than a famous man, it is only in its *Presto* finale that one sees a glimmer of light illuminating the genius which would one day elevate the symphony to the noblest of forms.

Concerto for Piano and Orchestra, Op. 42

ARNOLD SCHOENBERG
(1874-1951)

The following note was written by Louis Lane, Associate Conductor of the Cleveland Orchestra, at the time of performances of Schoenberg's Piano Concerto by the Cleveland Orchestra and Glenn Gould in November 1959. It is reprinted by kind permission of Mr. Lane, of Klaus G. Roy, Director of Publications for the Cleveland Orchestra, and of the Musical Arts Association.

Arnold Schoenberg is probably the first composer of world prominence whose music is more talked about than performed. This, to be

sure, was less true of the years before World War II than of those that followed. Schoenberg did not enjoy this kind of 'theoretical' fame. In a letter to the conductor Hans Rosbaud, he expressed his desire to be regarded simply as a composer like any other, and to have his themes whistled and hummed like Tchaikovsky's (though in a postscript he added that he hoped his music was a little better than Tchaikovsky's). He was always suspicious of the minute analyses made of his twelve-tone music, a method—rather than a system—which he employed as an organizing force to supplant the abandoned concept of tonality. He complained, in a letter to his friend Hans Keller, of those 'non-musicians who look in my music only for the twelve notes, not realizing in the least its musical contents, expression and merits'. And in an article written in 1950, not long before his death, he said: 'It should be mentioned that, in my opinion, in the formula ''the method of composing with twelve tones'' the accent does not lie so much on the twelve tones, but on the art of composing.'

It is an interesting sidelight to learn that the original suggestion for the Piano Concerto came from Oscar Levant, who had been introduced to the composer by their mutual friend, George Gershwin. Mr. Levant has apparently never performed the Concerto, however; its chief protagonists in this country have been Edward Steuermann and Glenn Gould.

In the light of Schoenberg's express hope to be regarded as 'a composer like any other', the following sketchy outline of the Piano Concerto is offered:

The Concerto is one large structure, subdivided into four short recognizable movements played continuously. The first movement is basically lyrical, with the rhythmically simple *ländler*-like theme stated first by the piano with light orchestra accompaniment, then with the roles reversed. There is a short development with fragments of the theme appearing in canon, followed by a return to the theme in its original pitch and form played by piano and orchestra together.

A transition of increasingly agitated character leads to the second movement—a fast-moving Scherzo of predominantly 'daemonic' spirit, although with occasional flashes of playfulness. The entire movement is brief, with a miniature Trio, an abbreviated return of the Scherzo proper, and a short and harmonically static coda.

The latter leads into the third movement, an *Adagio* of lofty and passionate intent. After two measures of introduction (muted trombones and violas), the first theme of the Adagio appears in the bassoon and oboe—two interrelated and intertwining strands. The dramatic second subject is stated by the piano alone in an eloquent passage, after which the orchestra recapitulates both themes in an intensely emotional *tutti*. A brief but remarkable cadenza for the piano leads directly into the fourth movement.

This closing movement is a rondo-finale with two returns of the playful main subject. Each return is accompanied by thematic material from the preceding movements until the opening theme of the first movement itself returns in its original pitch to crown the rondo and indeed the whole Concerto with an air of exultation. There is a brief coda, *stretto*, and a final peroration of significant gravity in the brass and solo piano.

Although the work is 'non-tonal' in idiom (Schoenberg disliked and disapproved of the term 'atonal'), there are varying degrees of tension in the vertical structures (i.e., harmonies): the first movement comparatively bland; the second with somewhat heightened intensity; the third—as the expressive apex of the music—a plateau of highest harmonic and melodic temperature; and the fourth with some relaxation befitting its designation of '*giocoso*'. The listeners may find themselves particularly struck by the almost Brahmsian textures of the piano writing in the first movement, with the progressive departures into new and unfamiliar sonorites as the Concerto proceeds. The orchestration is perhaps less radical than that of any other major and mature work of Schoenberg; yet the sonority is marked as unmistakably his own by such devices as the frequent and very personal use of muted brass, the extreme registers assigned to the woodwinds, and the striking passages of string playing *col legno* with the wood of the bow.

Schoenberg completed the Concerto on December 30, 1942 in California. The score calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, xylophone, bells, gong, cymbals, snare drum, bass drum, strings and solo piano.—*Louis Lane*.

A Living Legend.

LEGEND has it that the King's Wharf was a place of abundance. And ours is no exception. The atmosphere is elegant—yet casual and we have a menu of spectacular fresh seafood like Dover Sole Meuniere. Open daily for lunch and candlelight dinner. And on Sunday a marvelous Brunch. Food fit for kings, indeed.

KING'S WHARF
In Marriott's Essex House
on Central Park South.
247-0300 for reservations.



Mirror those magic hours

On a hilltop where pirates reveled, you'll find memories to treasure. Strolling in tropical gardens, lazing by the pool, dining gourmet-style overlooking the Caribbean and colorful harbour town of Charlotte Amalie . . . Bluebeard's casts its spell on you. Color folders, reservations, special Package Plans, from your Travel Agent. Represented by THE LEONARD HICKS ORGANIZATION, 1345 Avenue of the Americas, N.Y., N.Y. 10019, (212) 765-5800.

Bluebeard's
Castle Hotel
St. Thomas, U.S. Virgin Islands

Le Poulailler

43 W. 65th St. 799-7600
For Your Dining Convenience at Lincoln Center
Luncheon • Dinner • Supper
Amer. Exp.-Diner's—Closed Sun.



Symphony No. 3 in E flat Op. 55 "Eroica"

LUDWIG VAN BEETHOVEN
(1770-1827)

The liberation of music in the nineteenth century brought about a remarkable result which had been impossible before on account of stylistic constriction, and which, for sheer lack of imaginative power, has not happened since. That enviable century produced two composers whose amplitude of resource and consistency of growth were such that over and above the continuing traits of their personal style, the succession of their greater works unfolded, one after another, new and distinct tonal concepts. *Tristan* or *Die Meistersinger* have each a character completely its own. Each of Beethoven's symphonies from the Third to the Ninth opens a fresh vista of its own—this in varying degree, but most strikingly in the Third.

Beethoven's remark to Krumpholz in 1802 while sketching his Third Symphony that he was taking a 'new road' is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the title '*Neue Bahnen*' [New paths], he was going too far if he had in mind Beethoven's '*Neuen Weg*'. Brahms' First Symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings—they had wit and seemly restraint rather than challenge and thrust.

Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his 'new road' with conscious purpose or awareness of making an aesthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being

Continued on page 29

There's a new spirit in the friendly skies of your land.



United Airlines has a whole new look. New colors. A new symbol.

But it goes deeper than that.

It's a mood you can sense in our people. A spirit you can catch.

The spirit of Friendship Service. Catch it to 113 cities every day.

UNITED AIRLINES

Crêpes
The Magic Pan ®
Open Daily. Cocktails. Wines
European atmosphere
Lunch. Dinner. Late supper.
149 East 57th Street 371-3266
(Between 3rd & Lexington) American Express.

AFTER GOOD DINNER... AFTER GOOD THEATRE... AND JUST BEFORE GOOD MORNING



...A UNIQUE DISCOTHEQUE WHERE SOPHISTICATED ADULTS CAN DANCE, DRINK AND EVEN READ.

Barbizon Plaza
LIBRARY
A LITERARY DISCOTHEQUE
Between 58 & 59 on Avenue Of The Americas
MON-FRI 4pm - 3am • 7pm - 3am SAT & SUN

The only Italian Restaurant
in the Lincoln Center Area!
RISTORANTE CARACALLA
168 Amsterdam Avenue (at 67 Street)
Superior Italian Cuisine-Open every day-799-4600
Free Parking for Dinner and Lincoln Center Goers

Mme. Irene Kuo's
Gingko Tree
3 Blocks from LINCOLN CENTER
199 Amsterdam Ave. (69th St.) Tel. 799-5457
Open Every Day Free Parking

continued from page 14 a summer season," comments Moseley. "We've cast in our lot with the City of New York."

Both the "Rug" Concerts instituted by musical director Pierre Boulez, and the "Promenades" conducted by André Kostelanetz have been similarly successful in attracting audiences entirely different from those which normally attend the subscription concerts.

The "Rug" Concerts, in which, for $4, audiences are seated on the floor with the orchestra in their midst, have been especially productive in drawing new visitors to the hall. Harold Lawrence reports that a survey of 1,000 rug addicts found that the predominant age range was 19 to 28, and that few of the customers of any age were regular Philharmonic subscribers. "Their overwhelming reaction is that the music is great and the price is right," says Lawrence. "I think we've added still another dimension to symphony audiences with these concerts. Until now we've had one week of the Rugs, but in 1975 we're scheduling two, and in 1976 three."

Something of a change apparently also is coming over regular Philharmonic subscription audiences. "Each time we change music directors some people leave us," Moseley acknowledges. "Pierre Boulez came in here with a reputation as an innovator and proponent of new music, and some subscribers were scared off. But the lists are now back up again—though they may not be the same people. When Leonard Bernstein came in, there also was a big shift and many new subscribers came to us."

"We feel that we have to be more adventurous and enterprising than do orchestras in some other cities. The competition in New York is far greater than elsewhere, with visiting orchestras from all over the country coming into both halls. We have to go beyond standard repertory and lead our audiences a bit. After all, it was Bernstein who really started the great Mahler explosion right here with the Philharmonic, at a time when the

only box office works of Mahler were *Das Lied von der Erde* and perhaps the Second Symphony. I still remember the screams when we announced our first big Mahler cycle. Yet look how widely his music is played today."

But to play Mahler, or any other composer, costs money, and the Philharmonic authorities feel justified in turning to outside sources for assistance in guaranteeing its future. It is grateful for the government help it has received in recent years, but regards the current level of such aid as woefully inadequate and unrealistic. Moseley, a naturally soft-spoken man, is by no means reticent in urging Philharmonic listeners to take the necessary political action to induce legislators, both state and federal, to put "a proper share" of government funds into support for the arts.

But he also would like to see—in fact, he urgently entreats—more direct help in the form of contributions from the "private sector," as the fund-raisers call it. The orchestra is especially seeking large bequests to build up its endowment, as well as substantial contributions, whether from corporations or individuals, to assist current operations. It has devised a table of "gift opportunities" for large donors, all providing for public acknowledgement of the gift, which may range from $500,000 for the endowment of a first chair to $5,000 for sponsorship of a student concert.

Nor does it by any means despise smaller gifts, made through the Friends of the Philharmonic, whose address is the same as the orchestra itself, New York City 10023. Heightened as it is today by today's erratic economy, the Philharmonic's struggle represents a new chapter in one of music's longest running battles, whether reflected in Mozart's letters to his Masonic friend Michael Puchberg, or Beethoven's appeals to any number of his princely patrons. And the message is always the same: send money.

Herbert Kupferberg, a senior editor of *Parade*, is music critic of the *National Observer* and opera critic of *Cue*.

A major event in television...
the world premiere of a new motion picture...

"Great Expectations"

...the Dickens classic starring:

Michael York
Sarah Miles
James Mason
Robert Morley
Margaret Leighton
Anthony Quayle
Rachel Roberts

From our family to yours...

Bell System Family Theatre

November 22, NBC-TV. Consult local listings.



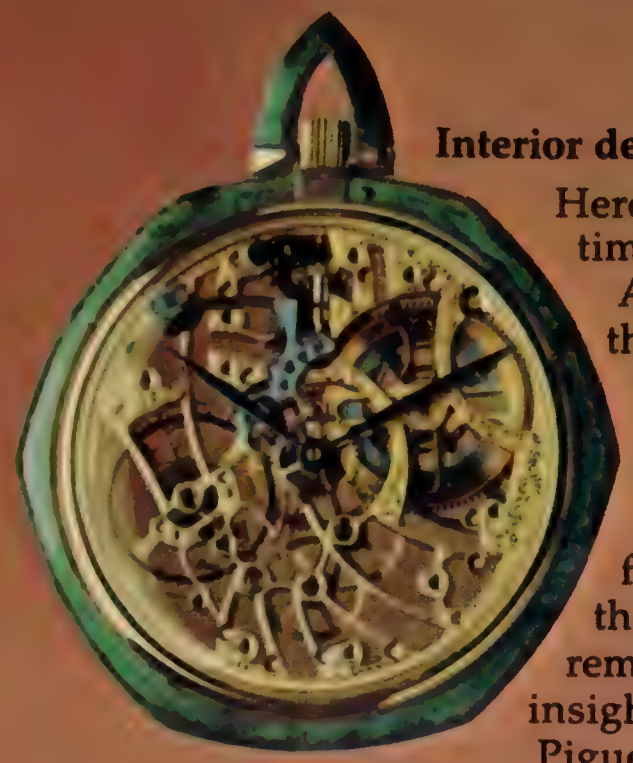
Introducing steel at the price of gold.
And other rewarding

What makes it even more precious than gold is the time that went into hand-building it, by a vanishing breed of master watchmakers. Inside is the world's thinnest automatic calendar movement. Yet the Royal Oak is water-resistant to a depth of more than 300 feet. And for an extra dividend in hidden pleasure, the automatic rotor is made of 21 karat gold, for its perfect weight.



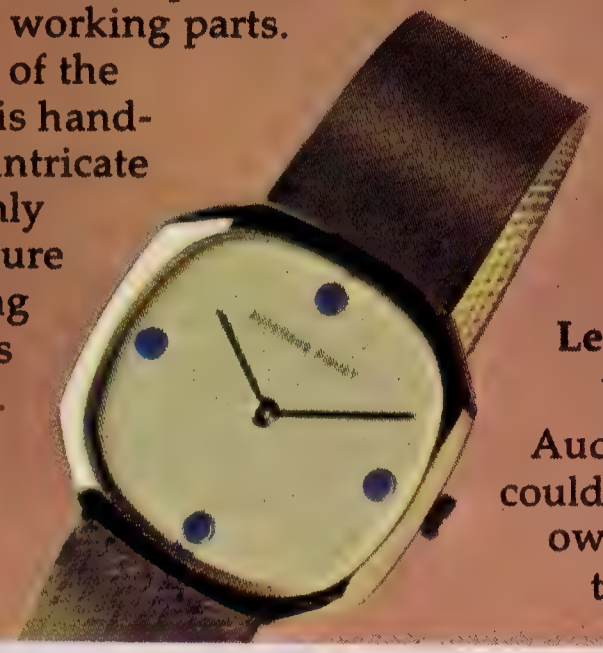
Performing diamonds

No longer are diamonds limited to standing still. Here they move and tell time. The slender hands of these Audemars Piguet men's and ladies' watches are set with the smallest diamonds that can be faceted—which, as any watchmaker can tell you, is no small accomplishment.



Interior decoration

Here, in a rare timepiece of museum quality, Audemars Piguet has turned the watch inside out to emphasize the beauty of its working parts. The movement of the Skeleton Watch is hand-carved into an intricate filligree where only the essential structure remains. A rewarding insight into Audemars Piguet craftsmanship.



AP
AUDEMARS PIGUET

The costliest watch in the world

Less is more

Low profile equals high fashion. This ladies' Audemars Piguet is so slim it's hard to imagine there could be anything inside. That's the beauty of owning a watch with the world's thinnest ladies' movement.

From the Audemars Piguet Collection of men's and ladies' 18k gold watches priced from $35,000 and down. Write for free brochure.

BVLGARI *Jewellers* HOTEL PIERRE, NEW YORK, N.Y. • (212) 486-0086

No one person has all the knowledge, skills and experience to settle your estate. That's why Manufacturers Hanover gives you two.

And backs them up with 700 more.

When you name Manufacturers Hanover executor of your estate, we handle it in a unique way—with teamwork.

A typical team is Helen Thome, administrative officer, and Tom Cunningham, investment officer. They are estate and trust specialists who devote their full time to keeping families and funds together.

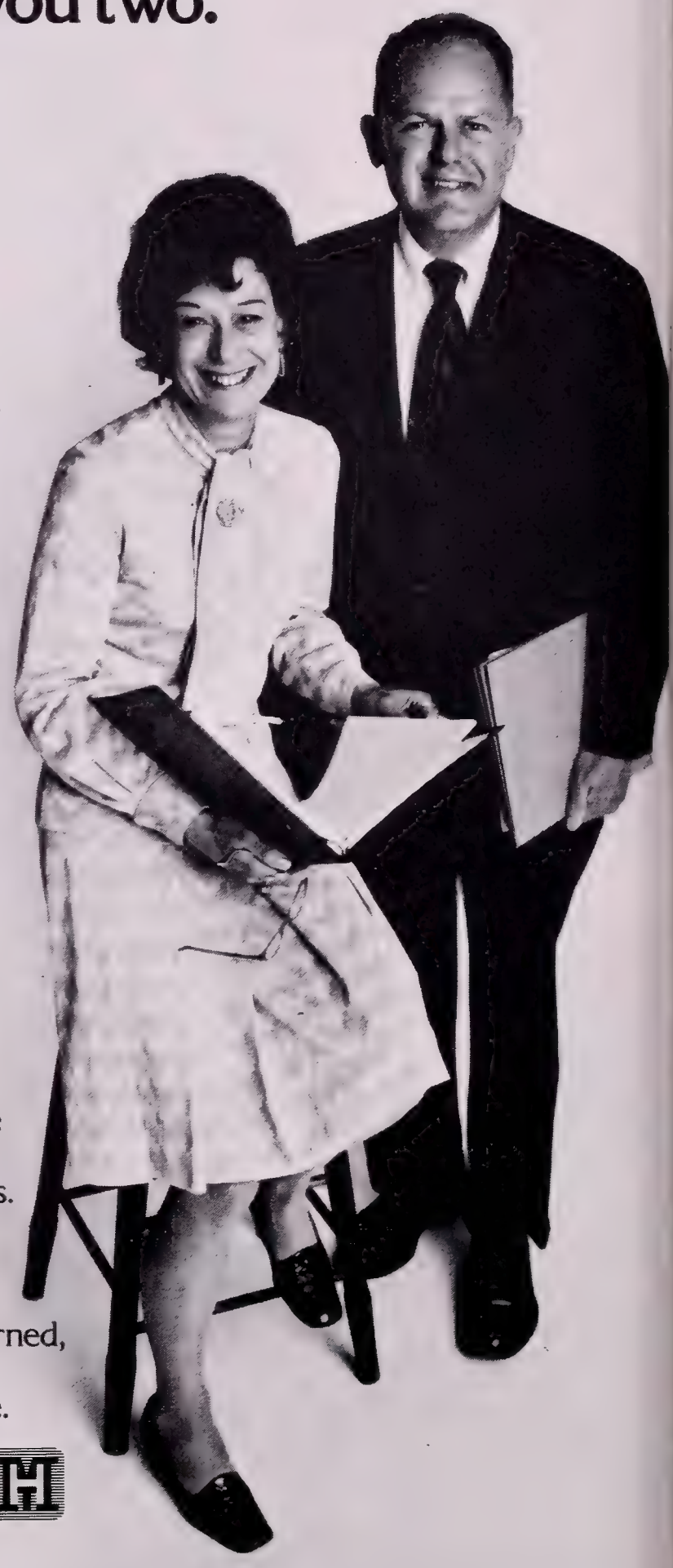
Working closely from the beginning with your attorney, partners like Tom and Helen take on such tasks as paying family bills, settling taxes and managing investments.

They are the only individuals in the Bank to whom the family needs to turn, since they act as a personal liaison team between the family and the rest of the Bank. The same concerned team also will handle, in most instances, trusts coming out of the estate.

Backing up this partnership are the specialized skills and services which make up a 700 member-$9 billion trust department, supported by vast computer facilities.

But from start to finish, it will be people like Tom and Helen who will be working for you and your heirs.

You see, where your estate is concerned, Manufacturers Hanover knows from experience that two heads are better than one.



MANUFACTURERS HANOVER

350 Park Avenue, New York, New York 10022

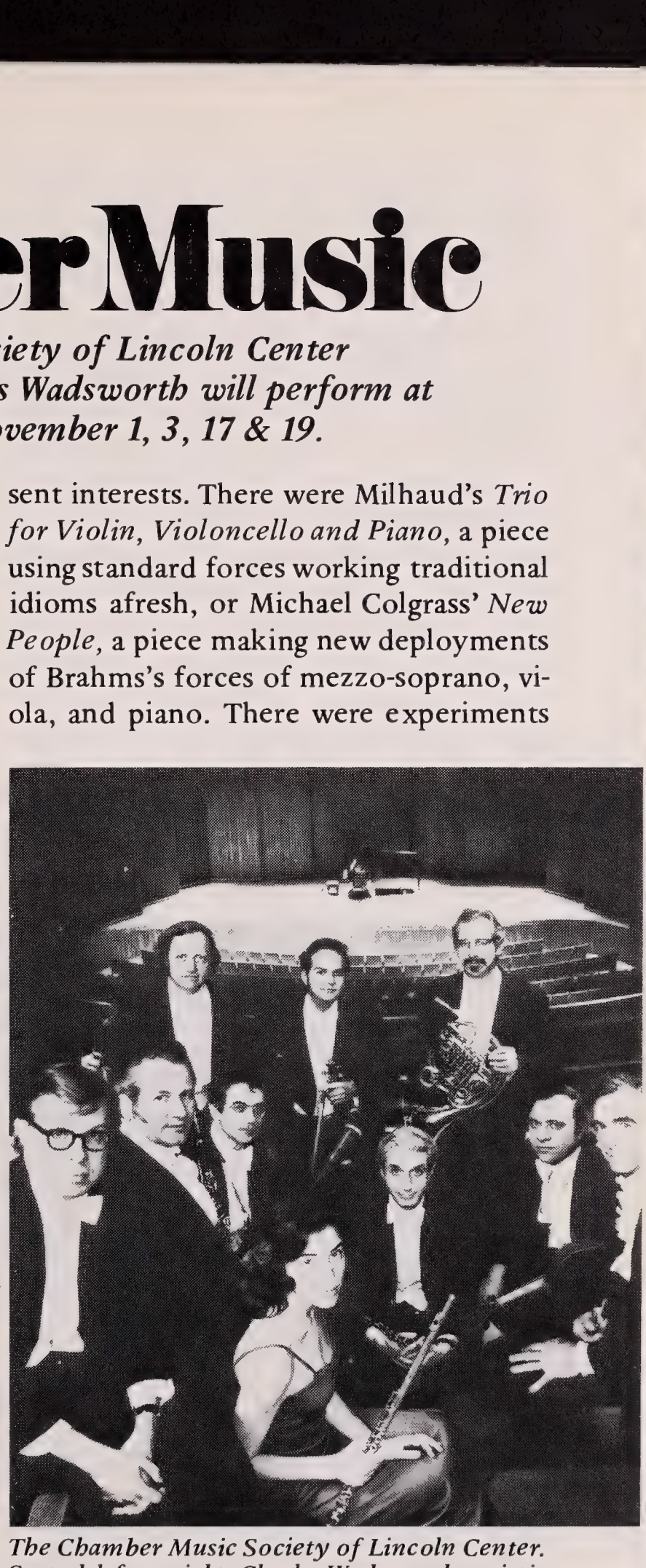
Chamber Music

The Chamber Music Society of Lincoln Center under the direction of Charles Wadsworth will perform at Alice Tully Hall on November 1, 3, 17 & 19.

Opera, music's most complex organism, and the solo recital, its simpliest, face troubled times. But chamber music, that middle link between extremes, seems to be flourishing. Composers want to write it; many of our best young instrumentalists and singers want to perform it; the evidence is that audiences want to come and listen to it.

The first of these indications of good health in chamber music—that composers continue to write for small combinations of musicians who work together without a conductor—is the most important one. Donald Francis Tovey in a famous essay, speaks of chamber music as "the highest and most spiritual form of music." The discipline of chamber music is perhaps the most useful for composers—it is in manipulating and in mastering the collisions and collusions of part-writing that a composer learns his craft. The charisma of the individual virtuoso soloist, the tonal glamor of large forces, can't do anything to mask poverty of thought and deficiency of skill. And the various chamber-music combinations can in fact convey with unique clarity the subtlest discriminations of musical thought: many composers, from Beethoven to Carter, have confided their profoundest perceptions through the voice of chamber music.

Traditionally chamber music has been the most fertile ground for experimentation: so it was for Haydn, for Beethoven, for Brahms, for Schoenberg. The twenty premieres played by members of the Chamber Music Society of Lincoln Center in that organization's first five seasons indicate something of the range of present interests. There were Milhaud's *Trio for Violin, Violoncello and Piano,* a piece using standard forces working traditional idioms afresh, or Michael Colgrass' *New People,* a piece making new deployments of Brahms's forces of mezzo-soprano, viola, and piano. There were experiments



The Chamber Music Society of Lincoln Center. Seated, left-to-right: Charles Wadsworth, artistic director; Gervase De Peyer; Loren Glickman; Paula Robison; Leonard Arner; Richard Goode, Walter Trampler. Standing, rear: Leslie Parnas; Jaime Laredo and Barry Tuckwell.

in new sonorities: Frank Martin's *Poemes de la mort* (for tenor, baritone, bass, and three electric guitars), Berio's *Memory* (for electronic piano and electronic harpsichord in duet), Barbara Kolb's *Soundings* (for flute, oboe, clarinet, bassoon,

by Richard Dyer

Richard Dyer writes on classical music for the *Boston Globe.*

horn, two violins, viola, cello, harp, chimes and tape), William Sydeman's *Maledict ion* (for guitar, two violins, viola, cello and tenor).

The performance of Pierre Boulez's . . . *explosante/fixe* . . . was an exploration of a musical idea that has been realized in other ways. Berio's *Sequenza VI* for solo viola is one of his "organic" works, developing an idea later worked in other forms and for other combinations. Leon Kirchner's *Lily* (not a Chamber Music Society of Lincoln Center piece), on the other hand, is a self-contained segment from a large-scale work-in-progress, an opera based on Saul Bellow's *Henderson the Rain King.*

Tovey's high and spiritual reasonings do not alone account for the popularity of chamber music among composers today, however: chamber music is also practical. Only the composer of music for use in churches has a better chance of hearing his music performed, and performed repeatedly. The expenses of chamber music are mostly manageable ones. There are organizations like the Koussevitsky Foundation and the Chamber Music Society of Lincoln Center and the Concord Quartet that regularly commission new pieces. And there are groups and organizations like the Chamber Music Society of Lincoln Center, the Concord musicians, the La Salle Quartet, Speculum Musicae—as well as a growing number of prominent young virtuosos who appear as their guests—to play them, and play them well.

The disciplines of *(Continued on page 39)*



Aperitif Vermouth Lillet, Imported by Dreyfus, Ashby & Co., N.Y., N.Y. © 1974

Continued from page 20

written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion. Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed, which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica*, Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heilgenstadt, shortly before he wrote his tragic "Heilgenstadt Testament', that he probably made his first sketches for the *Eroica*.

The threat of deafness was a spur to set him on his 'new road', but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.—*John N. Burk*

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded Beethoven's Symphony No. 3 for RCA.

For information

relating to advertising

in this program/magazine

call (212) 686-7740



French clothes and accessories
for men and women

10 West 55 St. New York, N.Y.
10am to 9pm Monday through Saturday

Meet the Artists



Upon his appointment as Music Director in the fall of 1973 **Seiji Ozawa** became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitvky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the Orchestra. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-1962 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his first full-length professional concert appearance in North America. Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-1966 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest-conducting. During the summer of 1969 he conducted opera for the first time—*Così fan tutte* at Salzburg—and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic. In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. As Music Director and Conductor of the Boston Symphony Orchestra, a position he holds concurrently with his posts at Tanglewood and in San Francisco, he has made several recordings with the Boston Symphony Orchestra on the Deutsche Grammophon label, among them Berlioz' *Symphonie fantastique* and *La damnation de Faust,* Bartók's *Concerto for Orchestra*, and (with Christoph Eschenbach) Beethoven's Piano Concerto No. 5. He and the Boston Symphony Orchestra are currently in the process of recording Ravel's complete orchestral works.



Peter Serkin made his debut with the Boston Symphony Orchestra during the summer of 1970 in a performance of Schoenberg's Piano Concerto. He made his first public appearance at the age of twelve at the Marlboro Music Festival, and his New York debut soon afterwards. In the years since he has appeared with major symphony orchestras both in the United States and abroad, among them the English Chamber Orchestra, the Concertgebouw of Amsterdam, the Japan Philharmonic, the Cleveland and Philadelphia Orchestras, the Los Angeles Philharmonic, the New York Philharmonic and the Chicago Symphony. Peter Serkin has played chamber music with the Budapest, Guarneri and Galimir String Quartets. In addition to Marlboro, Spoleto and the Casals Festivals in Prades and Puerto Rico, his chamber music engagements have included a series of Beethoven Trio performances at the Metropolitan Museum of Art in New York and an appearance last season as soloist with the Brandenburg Ensemble in the Great Performer's Series at Lincoln Center. Recently he formed a new chamber music ensemble—TASHI—(Tibetan for good fortune) with violinist Ida Kavafian, cellist Fred Sherry and clarinetist Richard Stoltzman. Peter Serkin's recordings on the RCA, Columbia and Vanguard labels show his versatility, and his interest in rarely heard music. He last appeared with the Boston Symphony in April 1973, when he played music by Bach.

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*

COLIN DAVIS, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins
Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

trombones
William Gibson
Ronald Barron
Gordon Hallberg

tuba
Chester Schmitz

timpani
Everett Firth
Sylvia Shippen Wells chair

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Ann Hobson

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

AVERY FISHER HALL

Directory of Facilities and Services

Booking Information All persons and organizations interested in using Avery Fisher Hall auditorium or public areas should contact the Booking Manager at TR 4-4000.

Box Office Plaza level, North. Telephone TR 4-2424.

Coat rooms Plaza level, East and West.

Elevators One elevator East, two elevators West.

Escalators Southeast and Southwest corners of Plaza and Grand Promenade levels.

Gift Shop Plaza level, North.

Green Room Loge Promenade, Northwest corner.

House Doctor Contact nearest usher.

Lost and Found Reception Room, Northeast corner of Plaza level. Telephone TR 4-4000.

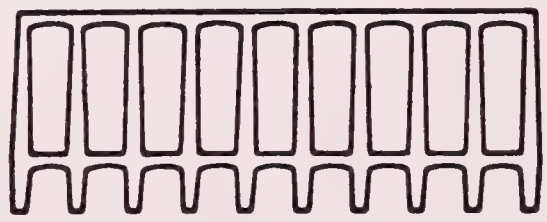
Public telephones Vestibules to rest rooms on all levels.

Refreshment services Philharmonic Cafe, Plaza level. TR 4-7000.

Rest rooms All levels, East and West.

Tour Guide Service Plaza level, North. Information TR 4-4010, Reservation TR 4-4011.

Wheelchair accommodations Call TR 4-4000.



Staff

Robert L. Turner, *General Manager*
Delmar D. Hendricks, *Booking Manager*
Jack L. Kirkman and Edmund T. DeBodes, *Associate Managers*
George Cree, *House Manager*
George Jaffie, *Box Office Treasurer*

Tickets for performances in Avery Fisher Hall, the New York State Theater, the Metropolitan Opera House, Alice Tully Hall, the Vivian Beaumont Theater and the Mitzi E. Newhouse Theater may be purchased at twelve off-location box offices: at Bloomingdale's in Manhattan and in North Hackensack, New Jersey and at all Abraham & Straus stores.

The Steinway is the official piano
of Avery Fisher Hall

Since Lincoln Center is located in the midst of a residential community, we kindly ask our patrons who drive cars to and from Lincoln Center to observe the rules governing noise. The ruling of the Department of Traffic of the City of New York states: "It is unlawful to sound a vehicle horn except when necessary to warn a person or animal in danger." Thank you for your cooperation.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the Manager's office.

FIRE NOTICE. The exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—WALK TO THAT EXIT.

Avery Fisher Artist Awards

A national search for the first Avery Fisher Artist Award recipient has been announced by Lincoln Center. It is anticipated that the first Award will be made in early 1975. The Award program was made possible by a portion of the gift from Avery Fisher to Lincoln Center in September, 1973. The former Philharmonic Hall is now named for Mr. Fisher.

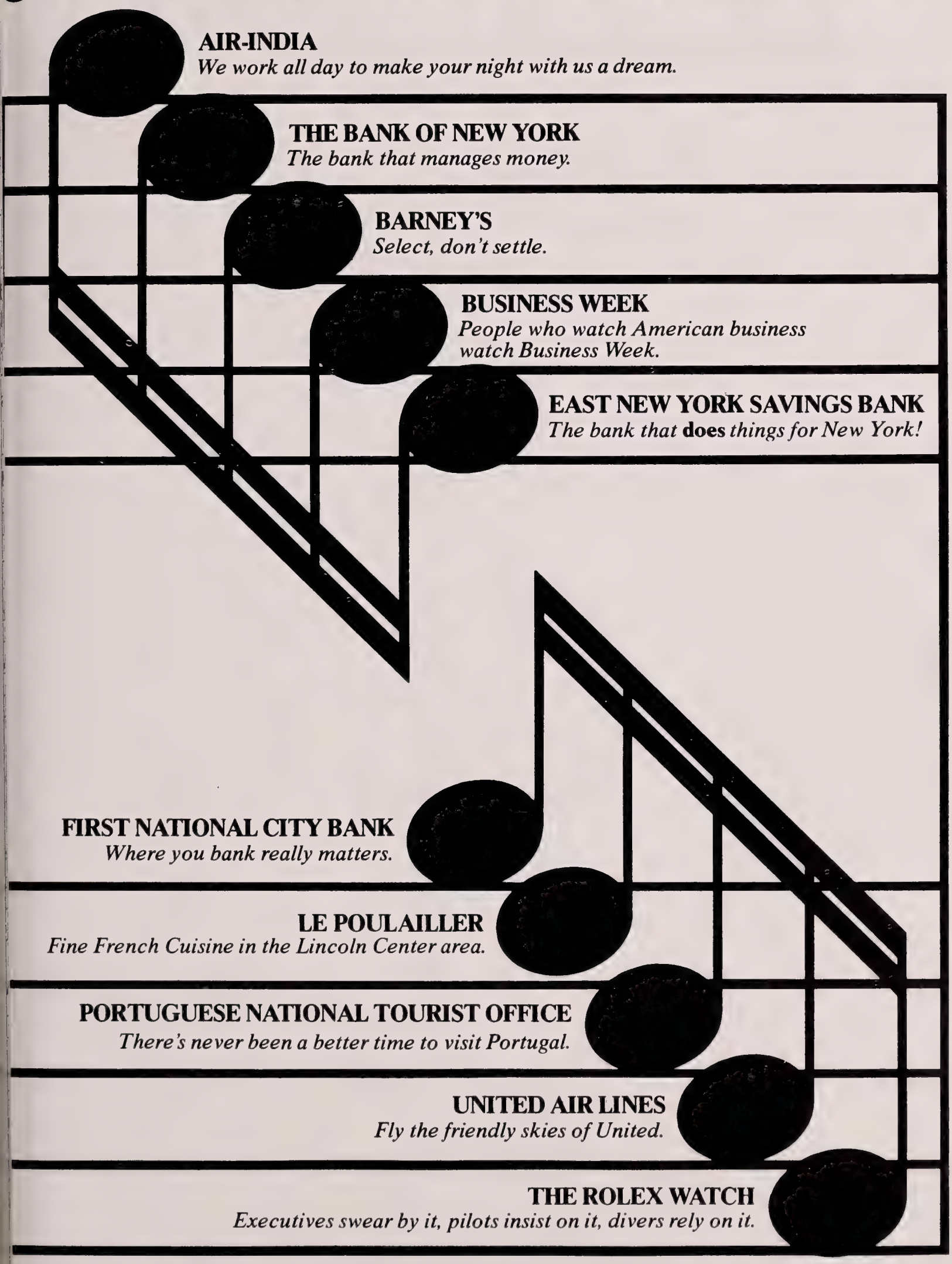
Nominations will be made by a Recommendation Board, comprised of leading instrumentalists, conductors, educators, presenters, as well as others concerned with, and knowledgeable about, the professional careers of U.S. instrumentalists. To date more than 100 individuals from throughout the nation have accepted invitations to serve on this Board.

Award recipients will be selected by an Executive Committee from candidates proposed by the Recommendation Board and the Committee members. The Executive Committee members are Pierre Boulez, Music Director of the New York Philharmonic; William Lockwood, Jr., Lincoln Center Director of Programming; John W. Mazzola, Managing Director of Lincoln Center; Carlos Moseley, President of the New York Philharmonic; Mark Schubart, Director of Education of Lincoln Center; and Charles Wadsworth, Artistic Director, the Chamber Music Society of Lincoln Center. Mr. Fisher will serve as advisor to this group.

Nominees must be U.S. citizens who, as instrumentalists, have clearly demonstrated outstanding professional ability and are deserving of wide public attention. Each Award recipient will be given at least one engagement with the New York Philharmonic, a New York solo recital and/or chamber music appearance at Lincoln Center, and $5,000. In addition, conductors, impressarios and other interested persons will be invited to help further the recipients' career. No specific number of Awards will be given each year, but rather, subsequent Awards will be announced when eligible artists of exceptional caliber are recommended.

Each recommendation Board member will provide summary information about an instrumentalist he or she is deserving of an Avery Fisher Artist Award. Only these nominations will be considered by the Executive Committee.

fine tuned for the fine arts



AIR-INDIA
We work all day to make your night with us a dream.

THE BANK OF NEW YORK
The bank that manages money.

BARNEY'S
Select, don't settle.

BUSINESS WEEK
People who watch American business watch Business Week.

EAST NEW YORK SAVINGS BANK
The bank that **does** *things for New York!*

FIRST NATIONAL CITY BANK
Where you bank really matters.

LE POULAILLER
Fine French Cuisine in the Lincoln Center area.

PORTUGUESE NATIONAL TOURIST OFFICE
There's never been a better time to visit Portugal.

UNITED AIR LINES
Fly the friendly skies of United.

THE ROLEX WATCH
Executives swear by it, pilots insist on it, divers rely on it.

Patrons to the arts on

WQXR 1560 AM 96.3 FM STEREO
The classic stations for classical music.

THE RADIO STATIONS OF THE NEW YORK TIMES

All Canadians are not created equal



Seagram's V.O. Canadian is a one-of-a-kind crea on. The First Canadia in smoothness. The First Canadia in lightness. The First Canadian in popularity throughout the world. All the others come after.

Only V.O. is V.O The First Canad in

CANADIAN WHISKY—A BLEND OF SELECTED WHISKIES. 6 YEARS OLD. 86.8 PROOF. SEAGRAM DISTILLERS CO., N.Y.C.

Lincoln Center Notes

A gift of two granite sculptures by Masayuki Nagare has been presented to Lincoln Center by the Louis and Bessie Adler Foundation, Inc. The new works, Bachi 1972 and Bachi 1973, are abstractions in granite based on the form of the tool used to pluck the samisen, the classic three-stringed Japanese musical instrument. An actual Bachi is from four to eight inches long and made of ivory or wood. Bachi 1972 is carved from grey granite with a black granite base and measures 77½" high (without base). Bachi 1973 is carved from black granite with a tan base and measures 79" (without base). The twin sculptures stand on the outer edge of the portico of the Metropolitan Opera House and mark the second and third works by Nagare currently on display at Lincoln Center. The first Nagare work was given to The Juilliard School in 1969 by Mr. John D. Rockefeller 3rd.



November will see the opening of the New York Philharmonic's 52nd season of Young People's Concerts, at Avery Fisher Hall, under the direction of Michael Tilson Thomas. The opening concert, on Nov. 23, will be titled "Happy Birthday, Maurice Ravel." The remaining three concerts will be "Rounds, Canons and Fugues," on December 14; "Young Performers" on March 15; and "What is Improvisation?" on April 26. All four programs will be repeated twice each time, once at 12:10 and once at 2:30 in the afternoon.

Another special event at the Avery Fisher Hall comes on December 6 when Erich Leinsdorf will lead the New York Philharmonic in the world premiere of Charles Wuorinen's Second Piano Concerto (for Amplified Piano) with the composer as soloist. The performance, which will be repeated on December 7 and 10, will employ the Baldwin Electro Concert Grand Piano, an electrically amplified piano that looks and sounds like a concert grand and which is played in the same manner. There are, however, two additional pedals which can make the tone either louder or softer. In addition, the timbre and volume of the instrument can be varied electronically by an engineer at a separate control unit under the direction of the pianist.

The Metropolitan Opera has slated two debuts in mid-November: Lucia Valentini and Jose Carreras. Miss Valentini, a mezzo soprano is a Rossini specialist from Padua, Italy, who has appeared in Venice, Barcelona, La Scala, Vienna, the Rome Opera and the Teatro Regio in Turin. She made her U.S. debut in March 1974 in a concert version of Handel's *Alcina* at Carnegie Hall. On November 16, she will ap-

(Continued on page 38)

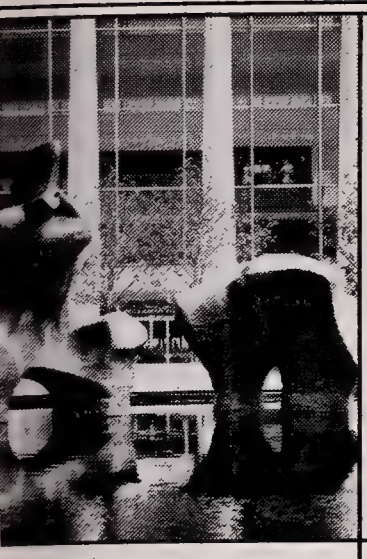
November Performance Schedu

Library & Museum of Performing Arts—Plaza Gallery: *19th century French Opera Posters;* Amsterdam Gallery: *Irwin Piscator* Vincent Astor Gallery: *Leland Hayward Exhibit;* Main Gallery: *"Prime-Time"—NEA-TV Exhibit;* Plaza Mini Gallery: *Dance Drau Roe Halper. (All programs following are at 6:30 unless indicated)* 2) 2:30 Barbara Jean Wells, *piano* 4) 10:00AM International Ba ety, Rosalyn Tureck, *conductor* 4) Leah Tarter, *piano* 6) Stephen Hart, *clarinet* 7) Leonard Lazarus, *clarinet* 9) 2:30 National Op of America concert 11) New York Shavians 12) Robert & Jean Carver, *vocal concert* 13) Dorothy Gutenberg, *soprano* 14) Peter *piano* 16) 2:30 Robert Yamins, *clarinet* 18) Stage Directors & Choreographers Workshop Foundation 19) Repeat of Nov. 18 20) of Nov. 18 21) 12:00 noon Musical Arts Studio, *The Singer and the song* 21) Mannes College Chamber Orchestra 23) 2:30 Film 25) 10:00AM International Bach Society, Rosalyn Tureck, *conductor* 25) Phyllis Vogel, *piano* 26) Metropolitan Opera Studio— 27) Excerpts from Forgotten Operas 30) 2:30 Suzanne Shader, *piano.*

***New York Shakespeare Festival**—Anne Burr's *Mert and Phil* in the Vivian Beaumont Theatre through December 15. Tuesday thro turday at 8:00; Wednesday, Saturday and Sunday matinees at 2:00. Wednesday matinees & Sunday evenings on alternating weeks. *III* by William Shakespeare in the Mitzi E. Newhouse Theater through December 22. Tuesday through Saturday at 7:30. Wednes turday and Sunday matinees at 2:30.

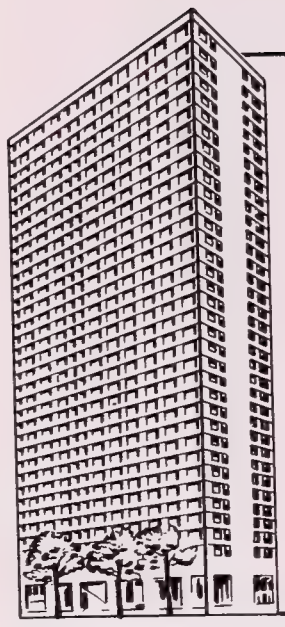
ST—1:00 & 7:00 New York City Opera *Faust (matinee)* *Carmen* **AF—3:00** Great Performers— Eugene Fodor, *violin* **AT—5:00** Chamber Music Society of Lincoln Center **AF—8:00** Repeat of November 2 **AT—8:00** Piedmont Chamber Orchestra 3	**MET—8:00** *I Vespri Siciliani* **AT—8:00** Music from Marlboro **AF—8:15** Philadelphia Orchestra 4	**MET—8:00** *Cavalleria/Pagliacci* **AF—8:00** Linda Ronstadt **AT—8:00** Sergiu Luca, *violin* **ST—8:00** New York City Opera *A Village Romeo & Juliet* 5	**MET—8:00** *Turandot* **AF—8:30** New York Philharmonic James Conlon, *conducto* Radu Lupu, *piano* *Wagner, Mozart, Debussy* *Satie-Debussy, Bartok* **AT—1:00** Juilliard School Concert **AT—Evening** Yehuda Hanani, *cello* **ST—8:00** New York City Opera *Faust*
ST—1:00 & 7:00 New York City Opera *A Village Romeo & Juliet (mat)* *Un Ballo in Maschera* **AF—3:00** National Symphony Orchestra **AT—3:00** International Jewish Music Library Concert **AF—8:00** Great Performers— Alicia DeLarrocha **AT—Evening** Annina Celli, *mezzo-soprano* Ray Harrell, *baritone* 11	**MET—8:00** *Cavalleria/Pagliacci* **AT—8:00** Great Performers— Peter Pears & Murray Perahia **AF—Evening** ABBA	**AF—7:30** New York Philharmonic Repeat of November 6 **MET—8:00** *Tosca* **AT—8:30** Robert Miller, *piano* **ST—8:00** New York City Ballet *Concerto No. 2, The Concert,* *Symphony in 3 Movements* **JT—8:30** Harvey Shapiro, *cello* Beveridge Webster, *piano* 12	**AT—1:00** Juilliard School Concert **AF—7:30** Little Orchestra Society **MET—8:00** *Turandot* **AT—Evening** Ida Krehm, *piano* **ST—8:00** New York City Ballet *Serenade, Dybbuk Varia* *The Concert*
ST—1:00 New York City Ballet *Donizetti Variations,* *Variations pour une porte et* *une soupir, Symphony in 3* *Movements, Scotch Symphony* **AT—5:00** Chamber Music Society of Lincoln Center Frederica von Stade & Judith Blegen, *guest stars* **AF—Evening** Rick Nelson **ST—7:00** New York City Ballet **AT—8:00** Suk Soon Kim, *soprano* Judith Alstadter, *piano* 18	**MET—8:00** *Tosca* **AF—8:00** Maria Muldaur **AT—8:00** Brian Minor, *saxaphone*	**MET—8:00** *Death in Venice* **AF—7:30** New York Philharmonic Repeat of November 14 **AT—7:30** Chamber Music Society Repeat of November 17 **ST—8:00** New York City Ballet *Divertimento from Le Baiser,* *Duo Concertant, Symphony* *in 3 Movements, Western* *Symphony* 19	**AT—1:00** Juilliard School Concert **MET—8:00** *Jenufa* **AF—8:30** Boston Symphony Orch **AT—8:30** Musica Aeterna **ST—8:00** New York City Ballet *to be announced*
ST—1:00 New York City Ballet *Coppelia (3 acts)* **AT—8:00** Ray de Voll, *tenor* **ST—7:00** New York City Ballet *Scotch Symphony, Scherzo* *Fantastique, Tarantella,* *Concerto No.2* 25	**AF—Matinee** New York Philharmonic Student Concert **MET—8:00** *Death in Venice* **AT—8:00** Beatrice Rippy, *soprano* Carroll Hollister, *pianist* **AF—Evening** Modern Jazz Quartet	**MET—8:00** *L'Italiana in Algeri* **AF—7:30** New York Philharmonic Repeat of November 21 **AT—8:00** Sergiu Luca, *violin* **ST—8:00** New York City Ballet *Raymonda Variations,* *Scenes de Ballet* *Tschaikovsky Suite No.3* 26	**MET—8:00** *Cavalleria/Pagliacci* **ST—8:00** New York City Ballet *Concerto No.2* *Variations pour une po* *une soupir, Raymonda* *Variations* **AT—8:00** Michael Lorimer, *guita* **AF—8:30** New York Philharmoni Erich Leinsdorf, *condu* *Smetana, Beethoven, M* *Kodaly*

MET—Metropolitan Opera House AF—Avery Fisher Hall AT—Alice Tully Hall VB—Vivian Beaumon

THURSDAY	FRIDAY	SATURDAY MAT	SATURDAY EVE
	**MET–8:00** *I Vespri Siciliani* **AT–8:30** Chamber Music Society of Lincoln Center **ST–8:00** New York City Opera *Un Ballo in Maschera* **VB–8:00*** *Mert and Phil* **MN–7:30*** *Richard III* **JT–8:30** Juilliard Repertory Orchestra James Conlon, *conductor* 1	**MET–2:00** *Wozzeck* **ST–2:00** New York City Opera *Don Giovanni* 2	**MET–8:00** *Turandot* **AF–8:00** Great Performers at Lincoln Center Kris Kristofferson & Rita Coolidge **AT–8:00** Great Performers– Peter Pears & Julian Bream **ST–8:00** New York City Opera *The Mikado* 2
ET–8:00 *n Giovanni* **–8:30** w York Philharmonic peat of November 6 **–8:30** nolo San Lucar, *guitar* **–8:00** w York City Opera *Fledermaus* 7	**AF–2:00** New York Philharmonic Repeat of November 6 **MET–8:00** *Romeo et Juliette* **AF–8:00** Electric Light Orchestra **ST–8:00** New York City Opera *Don Giovanni* **AT–8:30** Juilliard School Concert 8	**MET–2:00** *Death in Venice* **AF–Matinee** Cosmopolitan Young Peoples Orchestra **ST–2:00** New York City Opera *Carmen* 9	**MET–8:00** *Tosca* **AT–8:00** The Waverly Consort **AF–8:30** New York Philharmonic Repeat of November 6 **ST–8:00** New York City Opera *The Mikado* 9
T–8:00 *eo et Juliette* **-8:00** York City Ballet *nade, Duo Concertant, aikovsky Suite No.3* **-8:30** York Philharmonic el Barenboim, *cond.* e Munroe, *cello* *t-Saens, Bruckner* **-8:30** isco Yepes, *guitarist* 14	**AF–2:00** New York Philharmonic Repeat of November 14 **MET–8:00** *Jenufa – new production* **AF–8:00** Great Performers– Billy Joel **AT–8:30** Juilliard School Concert **ST–8:00** New York City Ballet *Concerto No.2, Divertimento from "Le Baiser de la Fee" Scherzo Fantastique, Western Symphony* 15	**MET–2:00** *L'Italiana in Algeri* **ST–2:00** New York City Ballet *Scotch Symphony* *Monumentum/Movements* *Tschaikovsky Suite No.3* 16	**MET–8:00** *Cavalleria/Pagliacci* **AF–8:30** New York Philharmonic Repeat of November 14 **AT–8:00** Musica Reservata **ST–8:00** New York City Ballet *Serenade, The Concert, Monumentum/Movements, Variations pour une porte et une soupir* 16
–8:00 *ndot* **8:00** York City Ballet *elia (3 acts)* premiere **8:30** York Philharmonic el Barenboim, *conductor* reitzer, *violin* *in, Walton, Beethoven* **Evening** rt Lotto, *piano* 21	**AF–2:00** New York Philharmonic Repeat of November 21 **MET–8:00** *L'Italiana in Algeri* **ST–8:00** New York City Ballet *Harlequinade, The Concert* **AF–8:30** Boston Symphony Orchestra **AT–8:30** Juilliard School Concert 22	**AF–12:10 & 2:30** New York Philharmonic Young People's Concerts Michael Tilson Thomas, *cond.* **AT–3:00** Tadahiko Hirano, *baritone* Aemiko Iinuma, *soprano* **MET–2:00** *Cavalleria/Pagliacci* **ST–2:00** New York City Ballet *Harlequinade, Raymonda Variations* 23	**MET–8:00** *Romeo et Juliette* **ST–8:00** New York City Ballet *Dybbuk Variations* *Duo Concertant* *Tschaikovsky Suite No.3* **AT–Evening** Ingrid Dingfelder, *flute* 23
–8:00 *ndot* **:00** York City Ballet *s de Ballet, Dybbuk* *tions, Western Symphony* **3:00** van 28	**AF–2:00** New York Philharmonic Repeat of November 27 **MET–8:00** *Romeo et Juliette* **AF–8:00** Great Performers– Ella Fitzgerald **AT–7:30** Mummensch **ST–8:00** New York City Ballet *Scotch Symphony, Stravinsky violin concerto, Brahms-Schoenberg Quartet* 29	**MET–2:00** *Jenufa* **AT–2:30** Mummensch **ST–2:00** New York City Ballet *Divertimento from Le Baiser, Tarantella, Raymonda Variations, Stravinsky violin concerto* 30	**AT–7:30** Mummensch **MET–8:00** *Tosca* **ST–8:00** New York City Ballet *Harlequinade, Brahms-Schoenberg Quartet* **AF–8:30** New York Philharmonic Repeat of November 27 30

tzi Newhouse Theater ST—New York State Theater JT—Juilliard Theater *Program subject to change*

(Continued from page 35)



Two Lincoln Sq.

65 St & B'way
facing Lincoln Center
Brand new 37 sty apt tower
Indoor Tennis Court
A/C Doorman Security System

ONE & TWO BEDROOM APTS

At Attractive Rentals
Immediate Occupancy
Agent on Premises,
595-1052



The Philharmonic's Michael Tilson Thomas.

pear as Isabella in *L'Italiana in Algeri.*

Jose Carreras, tenor, made his debut at the Teatro Liceo in his native Barcelona. In addition to performances in London and Vienna, Mr. Carreras has appeared in the U.S. with the New York City Opera, the San Francisco Opera, the Philadelphia Lyric Opera and at Carnegie Hall. He appears on Nov. 18 as Cavaradossi in *Tosca.*

In addition to its usual heavy fall schedule, the Metropolitan Opera responded to the national drive to aid the victims of the recent hurricane in Honduras by launching a company-wide drive to contribute desperately needed supplies to the beleaguered area. The effort was organized by Elinor Harper, a member of the Met's chorus. Assisted by Elyssa Lindner, also a member of the chorus, and working in cooperation with the St. Francis Xavier Church in Manhattan, Miss Harper collected well over 2000 pounds of food and clothing.—JUDITH RAVEL LEABO

Metropolitan Opera's Elinor Harper.



The same delicious after theatre snacks you loved in Rome!

- **Spuntino Leggero (Light Supper)**
- **Crespelle (Dessert Crepes)**
- **Pizza in the Pan**

FIORELLO'S

Fiorello's
The Modern Roman Cafe at Lincoln Center.
Between 63rd & 64th Sts. on Broadway
595-5330.

THE APPEL FARM ARTS & MUSIC CENTER

Famous Summer Camp: Coed 6-18 July, August. Highest level music and arts programs balanced with strong sports program. Special programs for first time campers. APC, ACA approved. Brochure! Early reservation a must! Come and visit.

CONFERENCE CENTER: SEPT. - JUNE. BROCHURE!

Appel Farm Arts & Music Center
Elmer 33, N.J. 08318 (609) 358-2472

(continued from p. 28) performing chamber music are perhaps the most useful for the development of a musician. Most of the demands of good orchestra playing remain—unanimity of attack and release, a feeling for balance, a common tonal ideal, agreement about phrasing, a shared sense of total effect. Yet the shifting emphases of domination in the chamber-music conversation also permit continent exploration of the individuality of instrumental or vocal color and character and of performing personality. A symphonic player can be worn down by evenings in the orchestra into a chameleon drudge; the soloist can be as limited as the person who confines all his study to the mirror and to his own diary. The demands of good chamber-music playing, in every repertory, force the player away from both of these alternatives.

The audiences for chamber music, unlike many of the crowds in symphony halls and opera houses, seem willing to listen. That is because the discipline of listening to chamber music brings special rewards. All musical performance is a kind of conversation, a conversation that tells us things not only about the speakers—the composer and his interpreters—but also necessary things about ourselves, who overhear. Chamber music is for many listeners the most *useful* kind of musical conversation, for it is a kind that real life mostly denies us: in a skillfully-written piece, well-played, the conversation attains to the shapeliness of drama, and it is a conversation among equals.



ANISETTE. 50 PROOF. ONE OF 18 MARIE BRIZARD LIQUEURS. 50-100 PROOF. BOTTLED IN FRANCE. IMPORTED BY SCHIEFFELIN & CO., N.Y.

Lincoln Center for the Performing Arts, Inc.

OFFICERS

Amyas Ames, *Chairman of the Board*

Charles M. Spofford, Lawrence A. Wien, *Vice-Chairmen*

Gustave L. Levy, *Treasurer* — John W. Mazzola, *Managing Director*

BOARD OF DIRECTORS

Amyas Ames
Hoyt Ammidon
Eli M. Black
Frederick Burkhardt
Richard M. Clurman
Mrs. Lewis W. Douglas
Mrs. Irving Mitchell Felt
Sampson R. Field
Richard L. Gelb
Harry B. Helmsley
Mrs. Leon Hess
Mrs. Robert L. Hoguet
David M. Keiser
Francis Keppel
Gustave L. Levy
William F. May
Rev. L. J. McGinley, S.J.
George S. Moore
Edward J. Mortola
Crocker Nevin
Joseph Papp
John D. Rockefeller 3rd
William Rockefeller
Martin E. Segal
Grant G. Simmons, Jr.
Charles M. Spofford
Frank Stanton
Frank E. Taplin
Franklin A. Thomas
Miss Alice Tully
Lowell Wadmond
Edward R. Wardwell
George Weissman
Lawrence A. Wien
Edgar B. Young

EX OFFICIO

Honorable Abraham D. Beame, *Mayor of New York*

Edwin L. Weisl, Jr., *Administrator of Parks, Recreation & Cultural Affairs*

William Schuman, *President Emeritus*

ADMINISTRATION

John W. Mazzola, *Managing Director*
Mark Schubart, *Director, Education*
Andre Mirabelli, *Corporate Secretary; Director, Buisness Affairs*
James R. Bjorge, *Associate Director, Education*
Joseph Caron, *Director, Public Services*
Leonard de Paur, *Director, Community Relations*
June Dunbar, *Associate Director, Education*
Frank S. Gilligan, *Director, Development*
John Goberman, *Director, Media Development*
Delmar D. Hendricks, *Booking Director, Concert Halls*
Arthur J. Howard, *Director, General Services*
William W. Lockwood, Jr., *Director, Programming*
John O'Keefe, *Director, Public Information*
Alexander J. Rygiel, *Controller*

THE LINCOLN CENTER FUND BOARD OF TRUSTEES

Hoyt Ammidon, *Chairman*

R. Manning Brown, Jr.
Mrs. Robert L. Hoguet
Edwin S. Marks
William F. May
Crocker Nevin
William M. Rees
Andrew Y. Rogers
Robert E. Rubin
Francis B. Shepard
George Weissman
Lawrence A. Wien

LINCOLN CENTER COUNCIL

Schuyler G. Chapin, *Metropolitan Opera*
Richard W. Couper, *The New York Public Library*
Lincoln Kirstein, *New York City Ballet*
John W. Mazzola, *Lincoln Center*
Peter Mennin, *The Juilliard School*
Carlos Moseley, *New York Philharmonic*
Joseph Papp, *New York Shakespeare Festival at Lincoln Center*
Julius Rudel, *New York City Opera*
Mark Schubart, *Lincoln Center*
Norman Singer, *City Center of Music and Drama, Inc*
Charles Wadsworth, *The Chamber Music Society of Lincoln Center*

LINCOLN CENTER COUNCIL ON EDUCATIONAL PROGRAMS

Mark Schubart, *Lincoln Center, Chairman*
Bernard Gersten, *New York Shakespeare Festival at Lincoln Center*
Edwin S. Holmgren, *The New York Public Library*
Mrs. Norman Lassalle, *City Center of Music and Drama, Inc.*
William Nix, *Metropolitan Opera*
Irwin Scherzer, *The Chamber Music Society of Lincoln Center*
Dr. Leon Thompson, *New York Philharmonic*
Dr. Gideon Waldrop, *The Juilliard School*



In the concert world of Charles Ketcham and Exxon all of San Diego is a stage.

Charles Ketcham is an up-and-coming, young American conductor. He's also a very important part of the Exxon-Affiliate Artist Conductors Program—a program designed to help Ketcham and Exxon achieve a couple of goals in common. Advancing Ketcham's career, and helping fine music reach as many Americans as possible.

For Ketcham, the Exxon program is the chance to hone his skills as a conductor with a major orchestra. For Exxon, it offers an opportunity to promote the careers of promising American musicians and to introduce new audiences to the world of serious music.

The program has already placed six young maestros in residencies with major orchestras throughout the country. They are Esther Thomas with the Atlanta Symphony, John DeMain with the St. Paul Chamber Orchestra, Michael Semanitzky with the Pittsburgh Symphony, John Covelli with the Milwaukee Symphony, Murry Sidlin with the National Symphony in Washington, D.C., and Charles Ketcham, who is an associate conductor with the San Diego Symphony.

Like all the young conductors in the Exxon program, Ketcham is gaining invaluable professional experience working closely with a ranking conductor, Peter Erös, and leading the symphony in regularly scheduled performances. He's also stimulating interest in orchestral music among young people by presenting concerts at schools in the San Diego area. These informal concerts have won Ketcham the "bravos" of the student audiences.

Thanks to Charles Ketcham and other young conductors in the Exxon-Affiliate Artist Conductors program, great music is reaching more people than ever before—in classrooms, churches, factories, hospitals, and nearly anywhere an orchestra can find a place to play. It's good for the communities and it's good for young conductors on their way to great careers.

EXXON

ESTABLISHED 1749



"1749. It was a very good year."

There was peace in Europe in 1749.

The American uprising had not yet begun.

The sounds of the Seven Years War were still out of earshot.

And the thought of a French Revolution was simply ridiculous.

In short, it was the perfect time to embark on an enterprise devoted to the better things in life.

And so it was, that on a crisp Autumn day, two young gentlemen seeking profitable investment and interesting employment, opened a wine and spirits shop in Pall Mall, the heart of fashionable London.

Dressed in three-cornered hats and silver-buckled shoes, they had the culture, taste and discrimination to satisfy the most demanding connoisseur—the Englishman who had travelled, and in his travels had savored and appreciated the best vineyards of the world.

They were an immediate success, of course. Among their first customers were the eminent actor-manager David Garrick and King George II.

Through nine successive reigns, the firm of Justerini & Brooks continued to earn the .Royal Warrant.

When Port was a favorite, they supplied the King with the best port.

When Royal taste switched to Green Cha treuse, it was Justerini who saw to it that th Palace had an ample supply of the finest.

In the 1850's when scotch was discovered b wealthy Englishmen on hunting trips to the Scottish estates, Justerini was among the fir London merchants to acquire old bonde stocks with which to establish their ow bonded blend for the likes of Charles Dicke as well as the Queen's Court.

Now, after more than two centuries of w and peace, of good times and bad, the Hou of Justerini and Brooks is pleased and prou to have brought some 225 years of che and good fellowship to every corner of the world.

J&B
RARE
SCOTCH
JUSTERINI & BROOKS
Founded 1749
225th Anniversary



225 years of pleasure.

86 Proof Blended Scotch Whisky © 1974 Paddington Corp., N. Y.

Patrons of Lincoln Center for the Performing Arts

Lincoln Center gratefully acknowledges the support of those individuals, foundations and corporations whose gifts to the capital drive helped build Lincoln Center and those new patrons who help to make possible its continuing operations. Following is a chronological list:

John D. Rockefeller, Jr.
Mr. and Mrs. David M. Keiser
Mrs. Felix M. Warburg
Arthur A. Houghton, Jr.
Mr. and Mrs. John D. Rockefeller 3rd
Mr. and Mrs. Pierre David-Weill
Mrs. V. Beaumont Allen
Mrs. John T. Pratt
Mrs. Richard Charlton
Frasier W. McCann
Mrs. Joseph V. McMullan
Mrs. Arthur Lehman
Mrs. Alta Rockefeller Prentice
Mrs. Robert Walton Goelet
Francis Goelet
Mr. and Mrs. John Goelet
Robert G. Goelet
Mr. and Mrs. Hayward F. Manice
Alfred P. Sloan, Jr.
Mr. and Mrs. Frank Altschul
Mr. and Mrs. Robert E. Blum
Mr. and Mrs. David Rockefeller
Mr. and Mrs. Walter H. Annenberg
Mr. and Mrs. Louis J. Horowitz
John S. Newberry
Barbara Hutton
Lauder Greenway
Mr. and Mrs. Francis Kernan
Mrs. Thomas J. Watson
Mr. and Mrs. Thomas M. Evans
Family of Cornelius N. Bliss
The Family of Julius Rosenwald
Mr. and Mrs. Kenneth Appleton Ives
James Donahue
Robert Lehman
Audrey Love
Mr. and Mrs. O. Roy Chalk
Nancy Susan Reynolds
Huntington Hartford
The Family of Edward H. and Mary W. Harriman
Mr. and Mrs. John N. Irwin II
The Family of Carl M. Loeb
Mr. and Mrs. Albert A. List
Mrs. Charles V. Hickox
Mr. and Mrs. Henry Ittleson, Jr.
Mr. and Mrs. John Hay Whitney
Mrs. John D. Rockefeller, Jr.
Mr. and Mrs. Owen Robertson Cheatham
Mr. and Mrs. Leon Hess
Mrs. Charles W. Engelhard
Mr. and Mrs. Irwin Hamilton Kramer
Mr. and Mrs. Lansdell K. Christie
Mr. and Mrs. Cornelius Vanderbilt Whitney
Mr. and Mrs. Percy Uris
Mr. and Mrs. Harold D. Uris
Mrs. Ambrose Monell
Mrs. Hazel Hopkins Ford
The Family of Clarence and Anne Dillon
Alice Bigelow Tully
Mr. and Mrs. John R. Kimberly
Mr. and Mrs. Charles Shipman Payson
Mr. and Mrs. Willis H. Booth
Mrs. Vincent Astor
Harold Stirling Vanderbilt
Mrs. Josephine Lawrence Graeber
Allan P. Kirby
Mr. and Mrs. Walker G. Buckner
Mr. and Mrs. Amyas Ames
Mr. and Mrs. Gustave L. Levy
Mr. and Mrs. Henry J. Heinz II
Margaret Mellon Hitchcock
Mr. and Mrs. Seymour H. Knox
Mr. and Mrs. Frank Stanton

Mr. and Mrs. David Hunter McAlpin
Mr. and Mrs. Douglas Dillon
Mr. and Mrs. Lawrence A. Wien
The Family of Carl H. Pforzheimer
Mr. and Mrs. W. Van Alan Clark
Mr. and Mrs. Harry B. Helmsley
Mr. and Mrs. Eugene Ferkauf
Mr. and Mrs. Nathan Cummings
Mr. and Mrs. Andre Meyer
David and Irene Schwartz
Mr. and Mrs. Edwin S. Marks
Mr. and Mrs. Richard Rodgers
Mr. and Mrs. Gardner Cowles
Mr. and Mrs. Roger L. Stevens
Mr. and Mrs. Louis Calder
C. Michael Paul
Mr. and Mrs. Samuel Lemberg
Mr. and Mrs. Samuel H. Golding
Mr. and Mrs. Shelby Cullom Davis
The Family of John F. Kennedy
The Mazer Family
James P. Warburg
The Family of Solomon and Rose S. Lasdon
Mrs. Edsel Ford
The Fribourg Family
Irving Geist
Mr. and Mrs. Joseph A. Neff
Enid Annenberg Haupt
Mr. and Mrs. Lester Francis Avnet
Mrs. Lytle Hull
Mr. and Mrs. Leonard Block
Mr. and Mrs. Joseph L. Mailman
Mr. and Mrs. Harold L. Fierman
Mr. and Mrs. Richard Salomon
Mr. and Mrs. Frank E. Taplin, Jr.
Mr. and Mrs. Herbert M. Singer
Stavros S. Niarchos
Bernice Chrysler Garbisch
The Family of Erwin S. Wolfson
Carl A. Morse
Mr. and Mrs. Jack Linsky
The Durst Family
Mr. and Mrs. Saul Jeffee
Mr. and Mrs. Sol Kittay
Mr. and Mrs. Charles H. Dyson
Lila Acheson Wallace
Mr. and Mrs. Bruce L. Zenkel
Richard J. Schwartz
Mr. and Mrs. Milton Petrie
Evlynne and Max M. Low
The Family of Ethel S. Mehlman
Aye Simon
Mrs. Jean Mauzé
Mr. Louis Marx
Charles H. Revson
Mr. and Mrs. Howard Lipman
Harry Lebensfeld
Minna and Benjamin M. Reeves
Mr. and Mrs. Irving Mitchell Felt
Mr. and Mrs. Edouard L. Cournand
Benjamin C. Zitron and Family
Miss Julie A. Spies
Selma and Frank Kalisch

Three anonymous donors

The Rockefeller Foundation
The Ford Foundation
Exxon Corporation
Avalon Foundation
First National City Educational and Charitable Foundation
The Chase Manhattan Bank Foundation
Manufacturers Hanover Trust Company
Corning Glass Works Foundation

Chemical Bank
Morgan Guaranty Trust Company of New York
James Foundation of New York, Inc
Bankers Trust Company
The Commonwealth Fund
The Equitable Life Assurance Society of the United States
Lazard Freres & Co.
IBM
Texaco Inc.
Metropolitan Life Insurance Company
New York Life Insurance Company
Juilliard Musical Foundation
Bell System Companies in New York City
Union Carbide Corporation
United States Steel Foundation
Consolidated Edison Company of New York, Inc.
Carnegie Corporation of New York
New York Foundation
Columbia Broadcasting System
Shell Companies Foundation, Incorporated
RCA Corporation
Bloomingdale's
Reader's Digest Association, Inc.
Old Dominion Foundation
The John A. Hartford Foundation, Inc.
The Bodman Foundation
Mobil Oil Corporation
The Heckscher Foundation for Children
Schenley Industries, Inc.
Revlon Foundation
Charles and Rosanna Batchelor Memorial, Inc.
Standard Oil Company of California
Rockefeller Brothers Fund
Consolidated Natural Gas Company
Samuel H. Kress Foundation
Bethlehem Steel Corporation
Vivian B. Allen Foundation, Inc.
Irving Trust Company
The Spiros G. Ponty Foundation
Charles Ulrick and Josephine Bay Foundation, Inc.
Josephine Bay Paul and C. Michael Paul Foundation, Inc.
Wertheim & Co.
Firestone Foundation
William S. Paley Foundation, Inc.
The Howard Johnson Foundation
Lehman Brothers
W. H. Charities
The George F. Baker Trust
D. S. and R. H. Gottesman Foundation
Glen Alden Corporation
The Philip and Janice Levin Foundation
Carl Marks & Company, Inc.
Beinecke Foundation
Bear, Stearns & Co.
J. P. Stevens & Co., Inc. Foundation
The First Boston Foundation Trust
Korvettes-Division of Arlen Realty & Development Corporation
The New York Times
The Samuel & David Rose Fund
Sterling National Bank of New York
Van Munching & Co., Inc.,Heineken Holland Beer
United Brands Foundation
Rapid-American Corporation
The Siegfried and Josephine Bieber Foundation

Patron's desk 765-5100, Mrs. Terry Mark

You might measure success by what the Joneses throw away. And today, that's a pretty good measure.

Public officials and businessmen are watching your neighbor's—and your—garbage with a lot more interest than you think. They see our garbage as one of America's growing natural resources.

In 23 cities and counties across the nation these imaginative men are already reclaiming steel cans from the tide of municipal garbage.

In dozens of other communities, programs are underway to utilize household garbage as an energy source. To be burned as a supplement to coal and oil, to be used alone as a dry fuel, or to be converted into fuel oil and gas. And almost all of these programs also call for the recovery of steel cans.

Steel's magnetic property makes it the easiest material to reclaim. As a result, billions of these scrap cans are recycled in steelmaking, copper mining, detinning and ferro-alloy production. Soon, iron foundries also will be recycling steel cans.

St. Louis provides electricity for 25,000 homes by burning garbage. Chicago will generate electricity for 45,000 homes and conserve 100,000 tons of coal annually by burning garbage. By 1975, garbage-to-energy systems also will be operating in Baltimore, Ames, Iowa and Saugus, Massachusetts. The State of Connecticut expects to meet 11 percent of its electrical needs by 1985 by burning garbage. (Success doesn't come overnight.)

If energy is a problem in your city, consider keeping up with the Joneses. We'll try to give you a hand.

For more information write, Tinplate Producers, American Iron and Steel Institute, 1000 16th Street, N.W., Washington, D.C. 20036.

Sweet smell of success



Steel the recycled material

Tinplate Producers, American Iron and Steel Institute

Corporations Support the Performing Arts at Lincoln Center

Lincoln Center Consolidated Corporate Fund Drive

PACESETTERS / Corporate contributors of $10,000 to $100,000 during 1973-74

Alcoa Foundation
American Express Company
American Telephone and Telegraph Co.
Atlantic Richfield Company
Bankers Trust
Beneficial Corporation
Bristol-Myers Company
CBS Inc.
The Chase Manhattan Bank
Chemical Bank
Cities Service Company
Consolidated Edison Company of New York, Inc.
Edison Parking Corporation
Educational & Cultural Trust Fund of the Electrical Industry
Exxon Corporation
First National City Bank
General Foods Corporation
General Telephone & Electronics Corporation
W.R. Grace & Co.
William Randolph Hearst Foundation
ICM/International Carbon and Minerals
International Business Machines Company
International Telephone & Telegraph Corporation
Jonathan Logan, Inc.
Manufacturers Hanover Trust
Carl Marks & Co., Inc.
Mobil Oil Corporation
Morgan Guaranty Trust Company of New York
National Distillers and Chemical Corporation
New York Telephone Co.
The New York Times Foundation, Inc.
RCA-NBC
The Reader's Digest
Real Estate, Construction & Hotel Council
Rockefeller Center, Inc.
Helena Rubinstein Foundation
The S & H Foundation, Inc.
Standard Oil Company of California
The Starr Foundation
Texaco, Inc.
Texasgulf Inc.
Time Inc.
United Brands Co.

Two Anonymous

Corporate contributors of $5,000 to $9,999 during 1973-74

Allied Chemical Foundation
B. Altman & Company
American Broadcasting Companies, Inc.
American Can Co.
American Electric Power Company, Inc.
Angel Records
The Bank of New York
Bethlehem Steel Corporation
Burlington Industries, Inc.
C.I.T. Financial Corporation
Continental Can Company, Inc.
Diesel Construction a Division of Carl A. Morse, Inc.
Doubleday & Co., Inc.
Empire State Building Co.
The Firestone Foundation
Ford Motor Company Fund
The Garcia Corporation
General Electric Company
Goldman, Sachs & Co.
Gulf & Western Industries, Inc.
International Ladies' Garment Workers' Union
Irving One Wall Street Foundation
Johnson & Higgins
Lanvin-Charles of the Ritz, Inc.
Lazard Freres & Co.
Macmillan Foundation
Macy's New York
Marine Midland Bank-New York
Marsh & McLennan, Inc.
The Merck Company Foundation
Metropolitan Life Insurance Company
Mutual of New York
Newsweek, Inc.
J.C. Penney Company, Inc.
Pfizer Inc.
Philip Morris Incorporated
Plessey Incorporated, Garrard Division
Pullman-Standard, a Division of Pullman Incorporated
St. Regis Paper Co.
Salomon Brothers
J.P. Stevens & Co., Inc.
Touche Ross & Co.
Union Carbide Corporation
United States Steel Foundation, Inc.
United States Trust Company of New York
Wertheim & Co., Inc.
Western Electric Fund
Xerox Corporation

Three Anonymous

Corporate contributors of $1,000 to $4,999 during 1973-74

ACF Industries, Inc.
ARA Services, Inc.
Abraham & Co.
Airco, Inc.
Alexander's, Inc.
American Airlines, Inc.
American Cyanamid Company
American Metal Climax Foundation, Inc.
American Natural Gas Company
American Re-Insurance Company
American Society of Composers, Authors and Publishers
American Standard Inc.
Amstar Corporation
Arthur Andersen & Co.
Arabian American Oil Company
Arnhold and S. Bleichroeder, Inc.
Ashland Oil, Inc.
Asiel & Co.
Avnet, Inc.
E.W. Axe & Co., Inc.
Bache & Co. Incorporated
A.G. Becker & Co. Incorporated
Beecham Inc.
Belding Hemingway Company, Inc.
Bloomingdale's
Blyth Eastman Dillon Inc.
Book-of-the-Month Club, Inc.
Borden Foundation, Inc.
The Bowery Savings Bank
Broadcast Music Inc.
The Brooklyn Union Gas Company
Bunge Corporation
Capital Cities Broadcasting Corp.
Central Savings Bank in the City of N.Y.
Chrysler Corporation Fund
Ciba-Geigy Corporation
Cluett, Peabody & Co., Inc.
Colgate-Palmolive Company
Colt Industries Inc.
Commercial Credit Company
Consolidated Natural Gas Company
Continental Oil Company
Coopers & Lybrand
The Cranston Foundation
William L. Crow Construction Company
Crum & Forster
Cushman & Wakefield, Inc.
D'Agostino Supermarkets
Dart Industries Inc.
Deblinger Sales & Marketing Corporation
Deering Milliken, Inc.
Dollar Savings Bank of New York
Dow Chemical Company
Durso Supermarkets Inc.
Empire Hotel
Ernst & Ernst
Ethyl Corporation
European-American Bank & Trust Company
The First Boston Foundation Trust
Fribourg Foundation, Inc.
G A F Corporation
General Instrument Corporation
General Mills Foundation
Gimbel Brothers, Inc.
Henry L. Goldberg & Co.
Great Northern Nekoosa Corporation
The Greenwich Savings Bank
HRH Construction Corporation
Haskins & Sells
Hills Supermarkets
Hunt-Wesson Foods, Inc.
The International Nickel Company, Inc.
International Paper Company Foundation
The Interpublic Group of Companies, Inc.
Jaros, Baum & Bolles
Kane-Miller Corporation
Lasker, Stone & Stern
S.D. Leidesdorf & Co.
Lever Brothers Company Foundation, Inc.
LIN Broadcasting Corporation
Thomas J. Lipton, Inc.
Lord & Taylor
MCA Inc.
McGraw-Hill, Inc.
McKinsey & Company, Inc.
Melville Shoe Corp.
MEM Co., Inc.
Mercedes-Benz of North America, Inc.
Merrill Lynch, Pierce, Fenner & Smith Foundation, Inc.
Metromedia, Inc.
Miller Brewing Company
Millmaster Onyx Corporation
Mitsui & Co. (U.S.A.), Inc.
N L Industries Foundation Inc.
Neuberger & Berman
The New York Bank for Savings
New York Life Insurance Company
New York News Inc.
New York Stock Exchange, Inc.
Newmont Mining Corporation
Norton Simon, Inc.
Ogilvy & Mather, Inc.
Olin Corporation Charitable Trust
One Lincoln Associates
Oppenheimer & Co.
Otis Elevator Company
Owens-Corning Fiberglas Corporation
The Paige Company
Joy Hirshon Parkinson Foundation, Inc.
Peat, Marwick, Mitchell & Co.
Pellon Corporation
PepsiCo, Inc.
The Perkin-Elmer Corporation
Phelps Dodge Foundation
Price Waterhouse & Co.
The Prudential Insurance Company of America
Reliance Group Incorporated
Richardson-Merrell Inc.
Rose Beaton & Rose
L. F. Rothschild & Co.
St. Joe Minerals Corporation
The St. Moritz Hotel
Salant Corporation
Schering-Plough Corporation
J. Henry Schroder Banking Corporation
Joseph E. Seagram & Sons, Inc.
The Seamen's Bank for Savings in the City of New York
Sears, Roebuck and Co.
Martin E. Segal & Co.
Shell Companies Foundation, Incorporated
Shopwell, Inc.
Simmons Company
Simplicity Pattern Co. Inc.
The Singer Company Foundation
Skidmore, Owings & Merrill
Smith, Barney & Co., Inc.
Sonnenblick-Goldman Corp.
Spearin, Preston & Burrows, Inc.
Sperry Rand Corporation
Squibb Corporation
Standard Brands Incorporated
Standard Motor Products, Inc.
Stepan Chemical Company
Stewart, Smith & Co., Inc.
Stewart Stamping Corporation
Syska & Hennessy, Inc.

CORPORATE SUPPORT FOR THE PERFORMING ARTS AT LINCOLN CENTER *continued from preceeding page*

J. Walter Thompson Company
Trans World Airlines
Turner Construction Company
UMC Industries, Inc.
Uniroyal, Inc.
Universal Oil Products Co.
Walsh Construction Company
Warner Communications Inc.
The Warner-Lambert Charitable Foundation
Waterman Steamship Corporation
Weiss, Peck & Greer
Weyerhaeuser Company Foundation
Wheelabrator-Frye Inc.
White, Weld & Co.
Witco Chemical Corporation
F. W. Woolworth Co.
Arthur Young & Company
Young & Rubicam International Inc.

Ten Anonymous

Corporate contributors of $100 to $999 during 1973-74

A.B.D. Securities Corporation
ASI Communications
Harry N. Abrams, Inc.
Ackman Brothers Incorporated
Alexander & Alexander, Inc.
Ethan Allen Inc.
Allis-Chalmers Foundation, Inc.
Amerace Corporation
American Stock Exchange
The Atlantic Companies
Baker, Weeks & Co., Inc.
Bank of Commerce
Bank of Montreal – New York
Barclays Bank International Limited
Benton & Bowles, Inc.
Bergdorf Goodman
Best Manufacturing Inc.
Bigelow-Sanford, Inc.
John Blair & Company
Bowne & Co., Inc.
The Buckingham Corporation
The C T Foundation
Canadian Imperial Bank of Commerce
Cantella & Co.
Capezio Ballet Makers
Career Club Shirt Co.
Chubb & Son Inc.
Cinema 5, Ltd.
Collins & Aikman
Compton Advertising, Inc.
Cowles Communications, Inc.
Croscill Curtain Co., Inc.
Cunningham & Walsh Inc.
DHJ Industries Inc.
Davis-Delaney-Arrow, Inc.
Deltown Foods, Inc.
Diener/Hauser/Greenthal Company Incorporated
Doyle Dane Bernbach Inc.
Dreier Hotel Management Corp.
Dry Dock Savings Bank
Dun & Bradstreet Foundation, Inc.
E & B Supermarkets, Inc.
The East New York Savings Bank
Esquire, Inc.
EuroPartners Securities Corporation
Excess & Treaty Management Corporation
Fahnestock & Co.
Federal Paper Board Company, Inc.
Feldman Wood Products Co., Inc.
Firmenich Incorporated
Franklin Savings Bank of New York
Fritzsche Dodge & Olcott Inc.
Gold Seal and Henri Marchant Wineries
Grey Advertising, Inc.
The Guardian Life Insurance Company of America
Harlem Savings Bank
Hirsch-Werner Corporation
Iroquois Brands, Ltd.
Iselin Jefferson-Woodside, Division of Dan River Inc.
Keene Corporation
Kenyon & Eckhardt Advertising
Kipnis & Karchmer
Lamston's Variety Stores
Lane Bryant, Inc.
Laventhol Krekstein Horwath & Horwath
The Lexington Hotel
The Lowell Hotel
M. Lowenstein & Sons, Inc.
D. Maldari & Sons, Inc.
The Manhattan Savings Bank
Mitchel, Schreiber, Watts & Co.
The Mitsubishi Bank, Ltd.
Muzak Corporation
The National Reinsurance Corporation
Navarro Hotel Company
The Nestlé Company Inc.
The Nikko Securities Co. International, Inc.
North American Philips Corporation
John Nuveen & Co., Incorporated
The Ornstein Brothers
Ken J. Pezrow Corp.
The Pittston Company
The Pleasant Street Foundation
RBH/Reid & Carr Inc.
RKO General, Inc.
Reich & Co. Inc.
Republic National Bank of New York
Schiff Terhune Inc.
The Seagrave Corporation
Seidman Foundation
Slattery Associates, Inc.
SoGen International Fund, Inc.
Sotheby Parke Bernet Inc.
Stern, Lauer & Co.
Paul Stuart
Swiss American Securities Inc.
Swiss Bank Corp.
Talcott National Corporation
The Taylor Wine Company, Inc.
Thyssen Steel Corporation
Ulano Companies
Union Dime Savings Bank
United Mutual Savings Bank
United States Lines, Inc.
Vernitron Corporation
Volkswagen of America, Inc.
Warburg-Paribas, Inc.
S. R. Weltz, Jr. & Company
Dean Witter & Co., Inc.
Thirteen Anonymous

Each corporate gift to the Consolidated Corporate Fund Drive benefits all of the performing arts companies at Lincoln Center:

Metropolitan Opera New York Philharmonic The Juilliard School Chamber Music Society of Lincoln Center
City Center of Music and Drama (New York City Opera and New York City Ballet)
New York Shakespeare Festival at Lincoln Center Film Society of Lincoln Center, Inc.
Lincoln Center for the Performing Arts, Inc.



Soups, Sandwiches, Salads and **NOW!**
Dinner
Quiche
Veal Stew in Pastry Shell
Chicken Liver Risotto
Pot Roast
Beef Stew
Chili Con Carne with Rice
Cocktails & Homemade Desserts
Res. 877-1119
Liberty
Liberty ice cream CONCERN
43 West 64 Street
(Next to The Ginger Man)

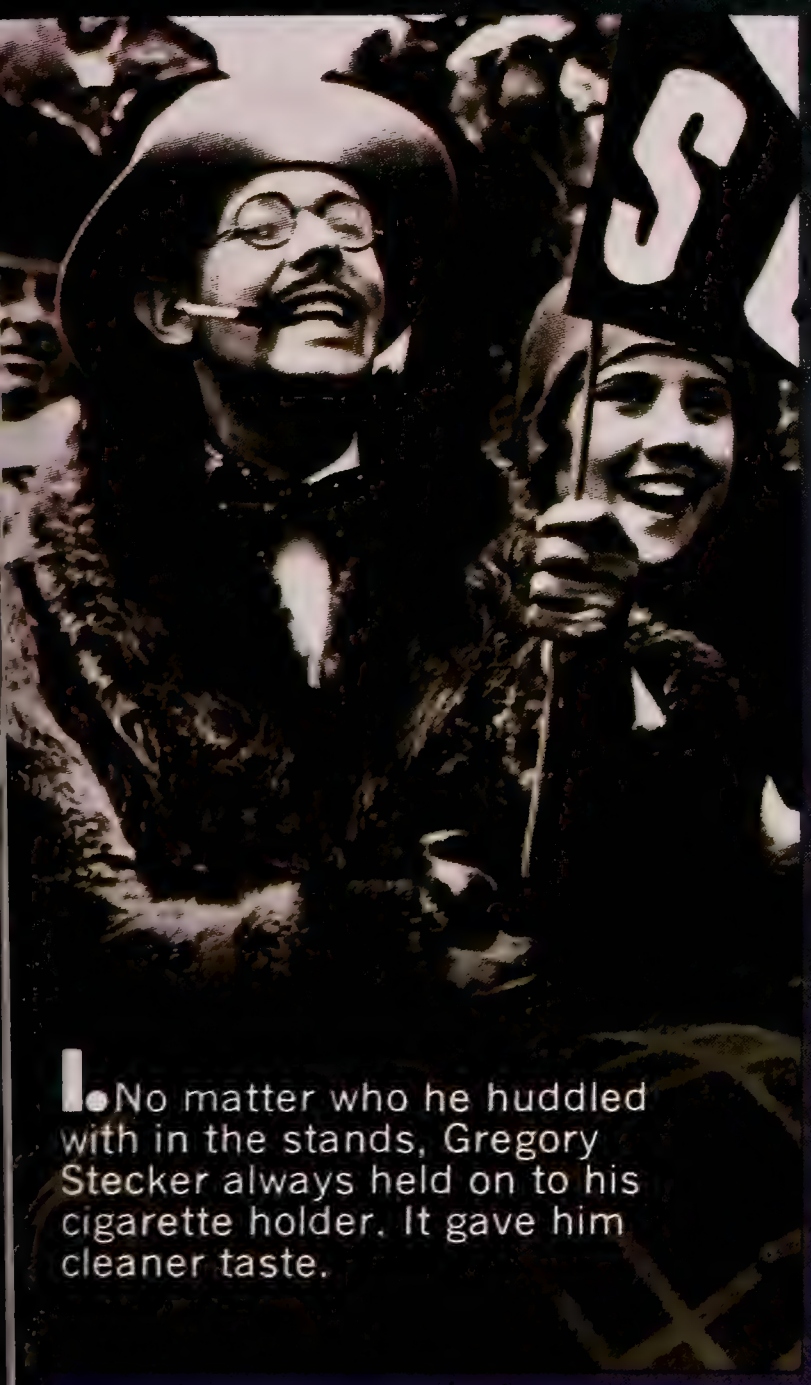


NEW at La Crêpe
Special Complete LUNCHEONS & DINNERS for just.... $3.75
Charming, unique restaurants serving 110 varieties of authentic French crêpes.
B'way at 67 St./ 57 W. 56 St.
158 W. 44 St./3rd Ave. nr. 58 St.
15 Greenwich Ave./59 Nassau St.

Before or After the Performance
Eclair
Superb Viennese-Hungarian Cuisine
Imported & Domestic Beer & Wine
Continental Pastry Shop
Luncheon · Dinner · Snacks
141 W 72nd Street TR 3-7700

Parliament. The recessed filter cigarette.

It works like a cigarette holder works.



1. No matter who he huddled with in the stands, Gregory Stecker always held on to his cigarette holder. It gave him cleaner taste.



2. No need for a cigarette holder today. Parliament's filter is recessed away from your lips. So you taste only rich, clean tobacco flavor. It's the best draw play you'll ever make.



15 mg." tar," 0.9 mg. nicotine–
18 mg." tar," 1.2 mg. nicotine av.
garette, FTC Report Mar.'74

rning: The Surgeon General Has Determined
t Cigarette Smoking Is Dangerous to Your Health.

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



BLENDED SCOTCH WHISKY • 86.8 PROOF • ©SCHENLEY IMPORTS CO., N. Y., N. Y.

EVE QUELER

HOME: New York, N.Y.

AGE: 37

PROFESSION: Conductor

HOBBIES: Playing the piano; attending concerts.

MOST MEMORABLE BOOK: Dante's "Divine Comedy"

LAST ACCOMPLISHMENT: Recently conducted the Opera Orchestra of New York at Carnegie Hall in Bizet's "Pearl Fishers," receiving raves from New York music critics.

QUOTE: "I think all young American conductors should have the opportunity to come up the way many European conductors have—through opera. It gives you fantastic background and absolute mastery of your materials."

PROFILE: Vigorous. Chic. Exciting. Conducts with a sure command of her music and her musicians.

SCOTCH: Dewar's "White Label"®



Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar's "White Label." The quality standards we set down in 1846 have never varied. Into each drop go only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar's never varies.

FAIRLEIGH DICKINSON UNIVERSITY CONCERTS

JOHN HARMS, *Director*

27TH SEASON — 1974-1975

— BOSTON SYMPHONY —

SEIJI OZAWA, Conductor

THURSDAY EVENING, NOVEMBER 21, 1974 — 8:00 p.m.

— ERICK FRIEDMAN —

VIOLINIST

SUNDAY AFTERNOON, JANUARY 19, 1975 — 4:00 p.m.

— ISRAEL CHAMBER ORCHESTRA —

GARY BERTINI, Conductor

SUNDAY AFTERNOON, FEBRUARY 23, 1975 — 4:00 p.m.

— JOHN HARMS CHORUS —

35TH ANNIVERSARY CONCERT

VERDI "REQUIEM"

JOSEPHINE MORRIS, Soprano — ENRICO DI GIUSEPPE, Tenor

CYNTHIA MUNZER, Contralto — MONTE JAFFE, Bass

SUNDAY EVENING, MARCH 2, 1975 — 8:00 p.m.

— GRANT JOHANNESEN —

PIANIST

— ZARA NELSOVA —

CELLIST

SUNDAY AFTERNOON, APRIL 6, 1975 — 4:00 p.m.

ORRIE DE NOOYER AUDITORIUM HACKENSACK, NEW JERSEY

CHAMBER MUSIC SERIES

SUNDAY AFTERNOONS AT 4:00

1. NATHAN GOLDSTEIN QUARTET
   (Members of the N.Y. Philharmonic)
   ISADORE FREEMAN, Pianist
   October 13, 1974
2. BEVERLY SOMACH
   Violinist
   November 10, 1974
3. LEONIA PIANO TRIO
   ALBERT LOTTO, Pianist
   March 9, 1975
4. ORPHEUS TRIO
   PAULA ROBISON, Flutist
   April 20, 1975

PIANO SERIES

1. DAPHNE SPOTTISWOODE
   October 27, 1974
2. SAMUEL LIPMAN
   December 8, 1974
3. ALDO CICCOLINI
   January 12, 1975
4. GRACE CASTAGNETTA
   February 9, 1975

JOANNA SIMON
Mezzo Soprano
Monday, April 7, 1975—8:30 p.m.

FAIRLEIGH DICKINSON UNIVERSITY, WILSON AUDITORIUM, HACKENSACK, NEW JERSEY

BOSTON SYMPHONY ORCHESTRA

SEIJA OZAWA *Music Director* COLIN DAVIS *Pincipal Guest Conductor*

NINETY-FOURTH SEASON

Thursday Evening, November 21, 1974—8:00 p.m.

SEIJA OZAWA *Conductor*

RAVEL Le tombeau de Couperin
Prélude
Forlane
Menuet
Rigaudon

RUSH The Cloud Messenger

—Intermission—

☆*BRAHMS* Symphony No. 2 in D Op. 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & ☆RCA RECORDS

ERICK FRIEDMAN

VIOLINIST

Daphne Spottiswoode, Pianist

Sunday Afternoon, January 19, 1975—4:00 p.m.

I

CORIGLIANO Sonata for Violin and Piano

II

☆*BRAHMS* Sonata No. 2, A Major, Op. 100
Allegro amabile
Andante tranquillo
Allegretto grazioso (Quasi andante)

☆Dedicated to the memory of David Oistrakh 1908-1974

—Intermission—

III

REIZENSTEIN Sonata for Violin and Piano

IV

CHAUSSON Poeme, Op. 25

V

SAINT-SAËNS Introduction and Rondo Capriccioso

Steinway Piano **RCA Records**

COLUMBIA ARTISTS MANAGEMENT INC.
Personal Direction: Michael Ries
Associate: Hattie Clark
165 West 57th Street, New York, N.Y. 10019

Special Concert
ISRAEL CHAMBER ORCHESTRA

(40 Players—Strings, Woodwinds, Brass, Percussion—$6.00)

Sunday, February 23, 1975—4 p.m.

HAYDN	Symphony No. 95, C Minor
BARTOK	Divertimento for Strings
SETER	Variations
MOZART	"Haffner" Symphony

AT ORRIE DE NOOYER AUDITORIUM HACKENSACK, NEW JERSEY

28th Season 1975-1976

GREAT ARTIST SERIES

4 Concerts—$15.00

1. HAGUE PHILHARMONIC—JEAN MARTINON, Conductor
   Tuesday, October 21, 1975—8:30 p.m.
2. JAN DeGAETINI, Mezzo Soprano
3. CHAMBER MUSIC SOCIETY OF LINCOLN CENTER
   with
   JAIME LAREDO, WALTER TRAMPLER, LESLIE PARNAS
   Sunday, February 15, 1976—4:00 p.m.
4. BEVERLY SOMACH, Violinist

AT FAIRLEIGH DICKINSON UNIVERSITY
WILSON AUDITORIUM, HACKENSACK, NEW JERSEY

CHAMBER MUSIC SERIES

(Sunday Afternoons at 4:00)

$3.00 each concert

1. VERMEER STRING QUARTET
2. PAUL TOBIAS, Cellist
3. BROOK-DINGFELDER-FREEMAN TRIO
4. VIEUXTEMPS STRING QUARTET

PIANO SERIES

1. GYORGY SANDOR
2. MYUNG-WHUN CHUNG
3. EMANUEL AX
4. DIANE WALSH

Special Concert

JUDITH BLEGEN
Soprano Metropolitan Opera Association
Sunday, November 2, 1975—4:00 p.m.

January 19, March 2, April 6: $4 each
Israel Chamber Orchestra, February 23: $6

Chamber Music and Piano Series
Joanna Simon, April 7: $3 each concert

Check and self-addressed stamped envelope to —

F.D.U. Concerts, 73 Dana Place, Englewood, N.J. 07631
569-0212

For additional information —

F.D.U. Concert Guild, 810 Main Street, Hackensack, N.J. 07601
488-4646

ARTISTS AT F.D.U. AND JOHN HARMS CONCERTS

Boston Symphony
Ernest Ansermet
Aaron Copland
Colin Davis
Charles Munch
Seiji Ozawa
Michael Tilson Thomas
Boston Symphony Cham Players
Cincinnati Symphony
Max Rudolf
Thomas Schippers
Cleveland Orchestra
Daniel Barenboim
Loren Maazel
George Szell
Czech Philharmonic
Karel Ancerl
Hague Philharmonic
Jean Martinon
Israel Chamber Orchestra
Israeli Youth Orchestra
Moscow Philharmonic
Yuri Temirkanow
Mozarteum Orch. of Salzburg
New Jersey Symphony
Henry Lewis
Kenneth Schermerhorn
New Philharmonia
Lorin Maazel
New York Philharmonic
Pierre Boulez
Leonard Bernstein
Rudolph Ganz
Philadelphia Orchestra
Eugene Ormandy
Norwegian Festival Orch.
Karsten Andersen
Paris Chamber Orchestra
Paul Kuentz
Prague Chamber Orchestra
Princeton Chamber Orch.
Nicholas Harsanyi
Vienna Symphony
Wolfgang Sawallisch

Virtuosi Di Roma
Chamber Music Society
of Lincoln Center
L.I. Chamber Ensemble
Lydian Chamber Players
New York Pro Musica
Pennsylvania Pro Musica
Speculum Musicae
Waverly Consort
New York String Sextet
Clarion Wind Quintet
New York Philharmonic
Chamber Quintet
The New Quintet
Amadeus Quartet
Budapest String Quartet
Cleveland Quartet
Concord String Quartet
Copenhagen String Quartet
Fine Arts Quartet
Galimir Quartet
Guarneri String Quartet
Juilliard Quartet
Kohon String Quartet
Kroll Quartet
Manhattan String Quartet
Nathan Goldstein Quartet
New Art String Quartet
Tokyo String Quartet
Stanley Drucker Wind Quartet
Vermeer Quartet
Vieuxtemps String Quartet
Alsop-Bernstein Trio
American Chamber Trio
Balsam-Kroll-Heifetz Trio
Beaux Arts Trio
Brook-Dingfelder-Freeman Trio
Krainis Baroque Trio
Leonia Piano Trio
Orpheus Trio
Speculum Musicae Trio
The Philidor Trio
Dolmetsch-Saxby Duo
Jean-Pierre Rampal

Paula Robison
James Buswell
Pina Carmirelli
Charles Castleman
Kyung Wha Chung
Zino Francescatti
Erick Friedman
Joseph Fuchs
Hamao Fujiwara
Sidney Harth
Jascha Heifetz
Young Uck Kim
Jaime Laredo
Nathan Milstein
Edith Peinemann
Itzhak Perlman
Ruggiero Ricci
Joseph Silverstein
Beverly Somach
Isaac Stern
Charles Treger
Pinchas Zukerman
Henri Honegger
Heinrich Joachim
Barbara Mallow
Lorne Munroe
Zara Nelsova
Leslie Parnas
Janis Starker
Paul Tobias
Walter Trampler
Harry Zaratzian
Agustin Anievas
Vladimir Ashkenazy
Emanuel Ax
Gina Bachauer
David Bar-Illan
Jorge Bolet
John Browning
Grace Castagnetta
Myung-Whun Chung
Dino Ciani
Aldo Ciccolini
Van Cliburn

Alicia DeLarrocha
Misha Dichter
Rudolf Firkusny
Claude Frank
Robert Goldsand
Gary Graffman
Walter Hautzig
Lorin Hollander
Mieczyslaw Horszowski
Bruce Hungerford
Byron Janis
Grant Johannesen
Lilian Kallir
Ruth Laredo
Kabi Laretei
Samuel Lipman
Albert Lotto
Radu Lupu
Lee Luvisi
Moura Lympany
William Masselos
Benno Moiseiwitsch
Anthony Newman
Minoru Nojima
Guiomar Novaes
Michael Oelbaum
John Ogdon
Garrick Ohlsson
Murray Perahia
Karl Richter
Charles Rosen
Artur Rubinstein
Gyorgy Sandor
Paul Schenly
Rudolf Serkin
Abbey Simon
Grigory Sokolov
Daphne Spottiswoode
Susan Starr
Marioara Trifan
Vladimir Viardo
Diane Walsh
Andre Watts
Earl Wild

Betty Allen
* Mildred Allen
* Thelma Altman
* Lucine Amara
* Marian Anderson
* Josephine Antoine
* Karan Armstrong
* Martina Arroyo
* Marcia Baldwin
* Rose Bampton
* Mimi Benzell
* Teresa Berganza
* Lynn Blair
* Judith Blegen
* Anne Bollinger
Elaine Bonazzi
* Beverly Bower
* Audrey Bowman
Patricia Brooks
* Lucielle Browning
* Clarice Carson
* Nedda Casei
* Lili Chookasian
* Joy Clements
* Mary Curtis Verna
* Margaret Daum
* Irene Dalis
* Gloria Davy
Jan DeGaetani
* Loretta Di Franco
* Doris Doe
* Doris Doree
* Mignon Dunn
* Rosalind Elias
* Eileen Farrell
* Susanne Fisher
* Kirsten Flagstad
* Dorothea Flexer
* Maureen Forrester
* Judith Forst
* Herta Glaz
* Batyah Godfrey
* Joann Grillo
Iona Harms
* Margaret Harshaw
* Harriet Henders
* Mary Henderson
* Beal Hober
* Marilyn Horne
* Lois Hunt
* Rosalind Hupp
* Laurel Hurley
* Irene Jessner
* Junetta Jones
* Irene Jordan
* Margaret Kalil
* Anna Kaskas
* Gwendolyn Killebrew
* Jean Kraft
* Gladys Kriese
* Marjorie Lawrence

* Evelyn Lear
* Paula Lenchner
* Martha Lipton
* Shirley Love
* Virginia MacWatters
* Jean Madeira
* Janis Martin
* Mildred Miller
* Anna Moffo
Josephine Morris
* Cynthia Munzer
* Ivanka Myhal
* Herva Nelli
* Birgit Nilsson
* Carlotta Ordassy
* Lynn Owen
Louise Parker
* Mona Paulee
* Louise Pearl
* Jacqueline Pierce
* Lily Pons
* Mary Ellen Pracht
* Leontyne Price
* Nell Rankin
* Judith Raskin
* Regina Resnik
* Gertrude Ribla
Beverly Rinaldi
* Graciela Rivera
* Gail Robinson
* Margaret Roggero
* Elizabeth Schwarzkopf
* Renata Scotto
* Rita Shane
* Beverly Sills
* Eleanor Steber
* Antonietta Stella
* Maxine Stellman
* Rise Stevens
* Lilian Sukis
* Joan Sutherland
* Gladys Swarthout
* Renata Tebaldi
* Barbara Troxell
* Blanche Thebom
* Claramae Turner
* Jennie Tourel
* Helen Vanni
* Astrid Varnay
* Shakeh Vartenissian
* Shirley Verrett
* Frederica von Stade
* Thelma Votipka
* Joan Wall
* Sandra Warfield
* Genevieve Warner
* Christine Weidinger
* Carol Wilcox
* Nancy Williams
* Frances Yeend

* Douglas Ahlstedt
* John Alexander
* Lorenzo Alvary
* Charles Anthony
* John Baker
* Richard Best
* Gene Boucher
* Morton Bowe
* John Brownlee
* Arthur Budney
* Gabor Carelli
* Walter Cassel
* Richard Cassilly
* Nico Castel
* Leslie Chabay
* Russell Christopher
* Eugene Conley
* Norman Cordon
* Franco Corelli
* Dominic Cossa
* Albert DaCosta
* Donald Dame
* Lawrence Davidson
* Justino Diaz
* Enrico DiGiuseppe
* Nicholas Di Virgilio
* Andrij Dobriansky
* Placido Domingo
* Loren Driscoll
* John Dudley
* John Robert Dunlap
* Wellington Ezekiel
* Eugenio Fernandi
Dietrich Fischer-Dieskau
* Ezio Flagello
* Paul Franke
* Giulio Gari
* Nicolai Gedda
* Raymond Gibbs
* Richard T. Gill
* Leo Goeke
* Robert Goodloe
* Arthur Graham
* Donald Gramm
* Donald Grobe
* Frank Guarrera
* John Gurney
Robert Hale
* Mack Harrell
* Clifford Harvuot
* Osie Hawkins
* Thomas Hayward
* Ralph Herbert
* Jerome Hines
* David Holloway
* Frederick Jagel
* Herbert Janssen
* Edmond Karlsrud
* Norman Kelley
* Arthur Kent
* Felix Knight
* Sandor Konya
* Tom Krause

* Charles Kullman
* Theodore Lambrinos
* Frederick Lechner
* William Lewis
* Jerome LoMonaco
* George London
* John Macurdy
* Rod MacWherter
* Richard Manning
* Dan Marek
* Calvin Marsh
* James McCracken
* Robert McFerrin
* Morley Meredith
* Robert Merrill
* Raymond Michalski
* Sherrill Milnes
* Norman Mittelmann
* Barry Morell
* James Morris
* Nicola Moscona
* Robert Nagy
* William Olvis
* Robert Patterson
* Gerhard Pechner
* Jan Peerce
* Paul Plishka
* Hermann Prey
* George Rasely
* John Reardon
* Roald Reitan
* Kenneth Riegel
* Tito Schipa
* Robert Schmorr
* Kenneth Schon
* Norman Scott
* Louis Sgarro
* George Shirley
* Cesare Siepi
* Leopold Simoneau
* Martial Singher
* Kenneth Smith
* Gerald Souzay
* John Stewart
* Thomas Stewart
* Brian Sullivan
Yi-Kwei Sze
* Harry Theyard
* Hugh Thompson
* Giorgio Tozzi
* Richard Tucker
* Theodore Uppman
* Frank Valentino
* Andrea Velis
* Jon Vickers
* William Walker
William Warfield
* Leonard Warren
* Robert Weede
* Reinald Werrenrath
* Philip Whitfield
* William Wildermann
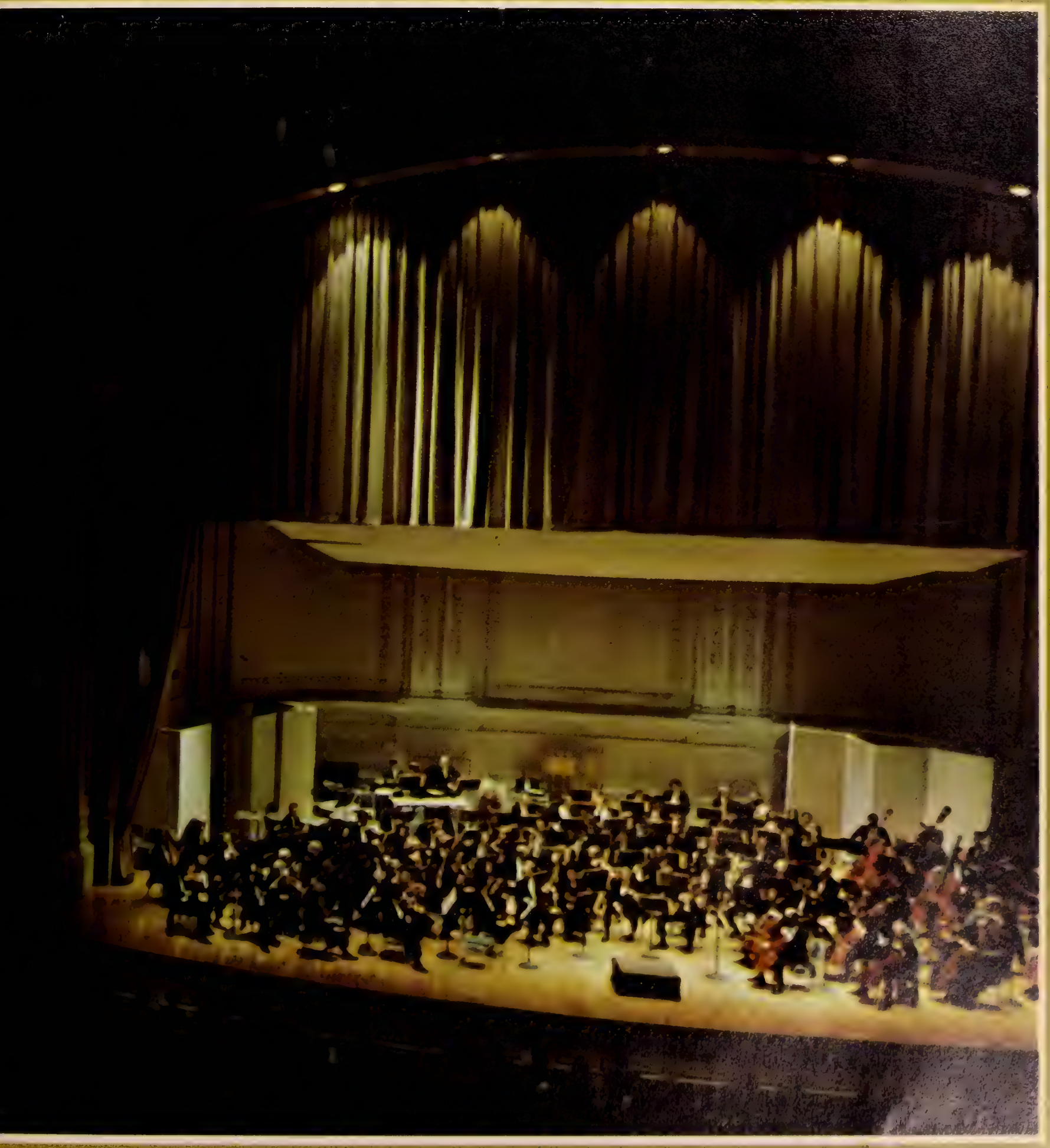
John Harms Chorus (35 Seasons)
Metropolitan Opera Studio
Musical Arts Studio
National Ballet of Washington
The Virginia Chorale, Iona Harms, Director
Young People's Concerts (20 Seasons)

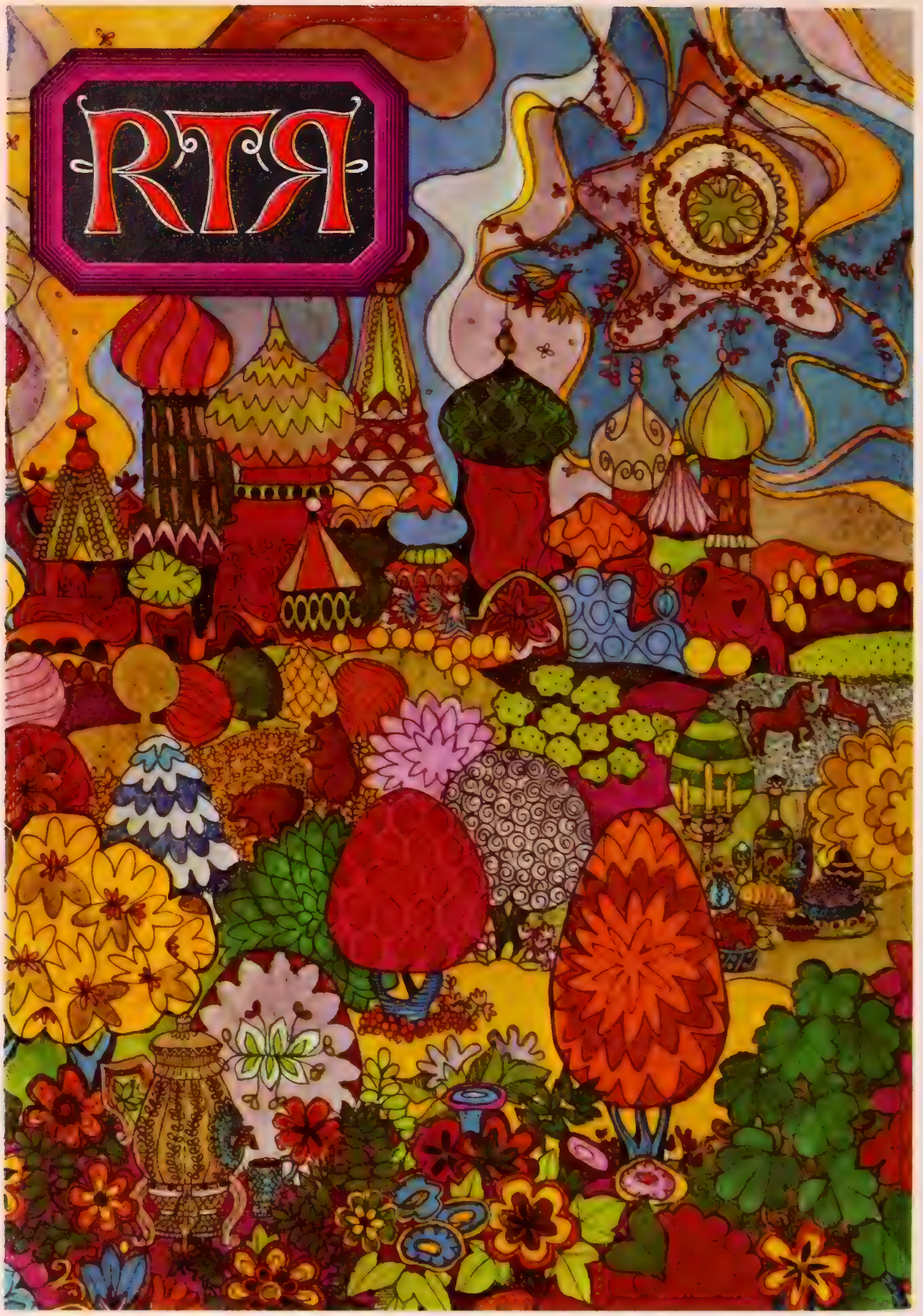
---

* Metropolitan Opera Association

Carnegie Hall

NEW YORK NOVEMBER 1974





Where does the Russian Tea Room Stand? Slightly to the left of Carnegie Hall.

RUSSIAN SPECIALTIES SERVED IN A EUROPEAN CAFE ATMOSPHERE.
OPEN DAILY FROM NOON TO 1A.M. FOR LUNCH, DINNER AND AFTER-THEATRE SUPPER

150 WEST 57th STREET · TELEPHONE 265-0947



CONCERT HALL ACOUSTICS

By NORMAN EISENBERG

It seems hardly necessary at this time to make the point that the acoustics of Carnegie Hall are great. In common with many other fine halls around the world (notably, Boston's Symphony Hall and Amsterdam's Concertgebouw). Carnegie Hall boasts a fine balance of what acousticians call "room effects". The net result of these characteristics is to enable the sound being produced on-stage to get optimally to the audience.

This sounds like a simple definition, and indeed it is too simple. Consider what is involved. From the bare whisper of a solo instrument to the ninety or so decibels generated by a full orchestra, the variety of musical sound in all its infinite possible combinations must be transmitted or transferred from a relatively small area at one end of an enormous enclosed space to all portions of that space. Ideally, in that transfer every musical nuance must be preserved; nothing must be added or deleted. The ideal is, most observers agree, not quite ever attained, but remarkably close approaches to it have been made.

How? What is the secret of good hall design? Most of the great concert halls were built long before modern technology and particularly electronics and the quantitative measurement of acoustical character were developed. Attempts to understand these halls in the light of modern acoustical technology have been made, and various halls have been analyzed in terms of various characteristics, but these studies are inconclusive and remain the subject of disagreement. Attempts to build concert halls "by the numbers" have often proven less than successful, and often have required revision of the "numbers" and perhaps too a little intuition to make right.

One of the key elements in acoustics is "reverberation" which refers to the "life span" of a sound created in a room. A sound, once created, may be reflected several times from surfaces in the room (mainly the walls, of course). The size of the room, the absorption qualities of the walls and other surfaces, even the number of persons present at any given time all influence the sound build-up and its "decay". In general, the build-up occurs rapidly, reaches a near-steady moment, and then the decay occurs. The exact times involved for these three "events"—as determined by the internal architecture of the place—lend the room its "acoustical character." This can vary considerably, from the non-reverberant wool-like silence of an anechoic chamber to the overly reverberant, excessively random-noise ambience of a subway station. Between these two extremes is a fairly broad area of what may be called "agreeable acoustics." But what is "agreeable" for one listener may be unpleasant to another. Moreover, within one concert hall it is often possible to perceive different acoustical response from one listening spot to another. This becomes even more pronounced when the music being played is tonally rich and harmonically complex, as with a symphony orchestra. But the interesting thing here is that even in relatively poor locations within a hall, there remains a sense of the "liveness" of the performance because there always is a mixture, somehow, of direct sound and reflected sound, as determined by the hall's reverberation time. (As an aside here, one of the main virtues of a high-quality stereophonic music-reproducing system is its ability to recreate, far more realistically than a monophonic reproducer, this sense of acoustical liveness. From a musical-enjoyment standpoint, this quality outweighs, in my opinion, the "left and right" directional projection feature of stereo. By the same token, whatever advances in sound recording and reproduction may be attributed to the recent "quadriphonic" or "four-channel" technique, their ultimate usefulness in musical perception terms would seem to be a further enhancement of the "live acoustic" idea rather than the more overtly sensational feature of squirting sound at you from four corners of the room.)

If the problem of what happens to the sound produced in a room is basic to concert hall acoustics, so too is the question of keeping unwanted sounds (i.e., noise) out of that room.

Overcoming these potential noises and the distraction they can introduce into a musical performance is itself a complex (and costly) activity, involving the entire range of building materials and their acoustical and structural interrelationships. Small wonder then that one of the most challenging and—when successful—rewarding assignments for an architect is to build a new concert hall. And no less a wonder it is that a hall like Carnegie, built without benefit of modern technology, qualifies so admirably as a fine place to hear music.

There is of course one source of "noise" and "ambience" over which no designer or builder has control, and that is the audience. No formula and no insulating material has yet been devised to silence the reverberation of a cough, the rustling of program pages, or the whispering to someone in the next seat.

Norman Eisenberg is the editor of Stereo Magazine and executive editor of High Fidelity.





This story is reprinted with permission of Chrysler-Plymouth Spectator magazine.

Two Men and a Harpsichord

Step inside the little red schoolhouse on a shaded street in the town of Nelson, Ohio, and you walk back into the world of Johann Sebastian Bach and Paskal Taskin.

Bach you undoubtedly recognize as one of the great composers of music history.

Taskin? The name probably means nothing unless you are a student of European music of the early 1700s. He was to the harpsichord. . .the forerunner of the piano. . .what Stradivari was to the violin. Paskal Taskin carefully designed and constructed the finest harpsichords of his day. In the early 1700s, the harpsichord was the instrument used by most composers. A Taskin harpsichord was the supreme instrument in the music halls of Vienna and other centers of great music.

Bach was noted for his music for harpsichord. Even today his counterpoint seems particularly suitable to the short, metallic sounds of the harpsichord. There are many critics who insist that the true effect of Bach music. . .and that of many composers. . can be appreciated only when heard on the harpsichord.

In the harpsichord, the strings are plucked by leather-tipped or quill pincers. In the piano, the strings are struck by leather-tipped hammers for a fuller sound. The piano succeeded the harpsichord mostly because it can produce more variations of volume and tone and particularly because it can hold notes longer.

Both Bach and Taskin would be interested in the little red schoolhouse in Nelson, and even more interested in Phil Cucchiara and David Pierce. For Phil and David manufacture harpsichords, and they make them much in the same manner that Taskin fashioned his masterworks.

Slowly. Patiently. One piece at a time. They even follow the designs of Taskin's harpsichords. No shortcuts. Each harpsichord is one of a kind, made for a specific client.

Both Phil and David are self-taught. There is no school for harpsichord makers. What is required is dedication, and the same standards of excellence and the same pride that distinguished craftsmen of the past.

One does not become wealthy making harpsichords. Costs are high because of the need for custom tools and exotic woods such as mahogany, African ebony, rosewood, Alaska Sitka spruce, and others from distant places. Sometimes they are difficult to find. Authentic European hardware trim cannot be purchased at the corner store; it must be sought. And the 22-carat gold leaf used for decoration adds considerably to the expense.

But Cucchiara and Pierce make everything in every harpsichord except the strings.

"See that glass jar?" asks Phil. "Believe it or not, that pint and a half of metal screws set us back $800. And here are 10,000 pilot screws worth $1000".

Since joining together four years ago, Cucchiara and Pierce have made and sold five harpsichords, built to





Photos: Top left, Another harpsichord is ready for its first owner; top right, craftsman Cucchiara relies on sight and touch in final inspection; center, Phil Cucchiara fingers exotic, imported wood; bottom, with partner David Pierce, he fashions the precision inner parts.

(Continued on page 8)

OnStage MAGAZINE

VOLUME 1 • BOOK 2 NOVEMBER 1974

LEWIS FIELDS
Founder and Publisher

Publishers Enterprises Corporation
4405 East-West Highway
Bethesda, Maryland 20014
Tel. 301/986-1966

Z. J. FIELDS
President

BENJAMIN S. HELLER
Vice President

L. FIELDS
Executive Editorial Director

JOSEPH McLELLAN
Senior Editorial Consultant

GARY G. GAY
Graphics Production Manager

JACK RALPH
General Sales Director

National Advertising
Sales Representatives

SALES ARM INC
31 Union Square West
Suite 801
New York, New York 10003
Tel. 212/989-6780

ALTON MILLER
Arena Stage and Kreeger Theater Editor

JEROME FERRAIRA
New Jersey Symphony Editor

SUE DOLAN
Saratoga Festival Editor

MARY PORTER
New York City Ballet Editor

PATTE PARKER
Philadelphia Orchestra Editor

OnStage Magazine is published monthly in Washington, D.C. and distributed to the audience free of charge for each performance at:

Carnegie Hall and Carnegie Recital Hall
New York, New York
Arena Stage, Kreeger Theater, National Theatre
Washington, D.C.
New Jersey Symphony Orchestra
New Jersey
Saratoga Performing Arts Center
Saratoga Springs, New York

THIS MONTH'S COVER: The Los Angeles Philharmonic Orchestra conducted by Zubin Mehta in a recent performance at Carnegie Hall. Photo by Jim Demetropoulos.

© 1974 by Publishers Enterprises Corporation. All rights reserved. Reproduction in whole or in part of any contents herein is prohibited without written permission. Subscription rates for each theatre: U.S.A. and possessions-$15.00 per year; Canada-$18.00; Europe and elsewhere-$20.00. This magazine printed in the U.S.A.

Carnegie Hall 1974-1975 SEASON

THE CARNEGIE HALL CORPORATION

Isaac Stern, *President*
Frederick W. Richmond, *Chairman of the Board*
Richard A. Debs, *Chairman, Executive Committee*
Col. Harold Riegelman, *Vice President and General Counsel*
Eugene M. Becker, Harry Van Arsdale, *Vice Presidents*
Lucien Wulsin, *Treasurer*
Raymond S. Rubinow, *Secretary*
Donald L. Baraf, *Assistant Secretary*

Board of Trustees

Martina Arroyo
Hon. George W. Ball
Eugene M. Becker
Norton Belknap
T. Roland Berner
Julius Bloom
Richard A. Debs
James S. Deely
Jack deSimone
Hon. Abe Fortas
Hon. Roy M. Goodman
Mrs. Dorothy Hirshon
Laurence C. Leeds, Jr.
Hon. MacNeil Mitchell
Mrs. George W. Naumburg
Frederick W. Richmond
Col. Harold Riegelman
Raymond S. Rubinow
Lewis Rudin
Hon. Constantine Sidamon-Eristoff
Aye Simon
Joseph E. Slater
Isaac Stern
Roger L. Stevens
Harry Van Arsdale
Hon. Robert F. Wagner
Mrs. Philip Wise
James D. Wolfensohn
Lucien Wulsin

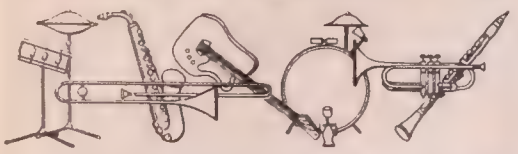
Honorary Trustees

Leonard Altman
Marian Anderson
Robert S. Benjamin
Mrs. Marshall Field
Jacob M. Kaplan
Mrs. Albert D. Lasker
Hon. John V. Lindsay
John Barry Ryan III
Norman K. Winston
David L. Yunich

Julius Bloom, *Executive Director*
Ronald J. Geraghty, *Controller*
Peter W. Smith, *Operations Administrator*
Richard A. Mead, *Head, Development Office*
Stewart J. Warkow, *House Manager*
Roger Villeneuve, *Associate House Manager*
Ioana Satescu, *Booking Manager*
Gilda Barlas Weissberger, *Associate Booking Manager*
Nathan Posnick, *Box Office Treasurer*
Judith Arnold, *Head, Programming Office*
Richard Gottlieb, *Head, Publicity Office*
Wilson R. Utter, *Building Superintendent*
Hess, Segall, Popkin, Guterman, Pelz & Steiner, *Counsel*

EXPRINTER AND HOLLAND AMERICA
Present

SHOWBOAT 2



JAZZ & JAM
WITH:
LIONEL HAMPTON
COUNT BASIE
SARAH VAUGHAN
CANNONBALL ADDERLEY
JOE WILLIAMS
JAMES MOODY
CARL WARWICK
LEONARD FEATHER
CECIL AND CAVRIL PAYNE
December 7-14, 1974
7 days from $460. to $755*

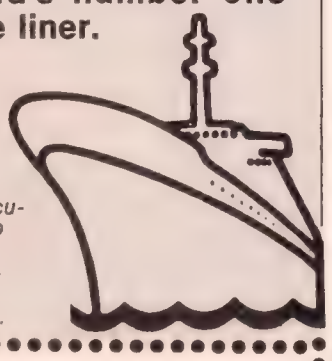
ON THE ROTTERDAM
To Nassau and Bermuda
and . . .



"INSIDE WASHINGTON" CRUISE

Listen to, talk with, sail with Senator Hubert Humphrey, Art Buchwald, Liz Carpenter, William Safire, Pierre Salinger, David Schoumacher.

December 14-21, 1974
7 days from $436 to $651*
Both sailings from New York on the world's number one luxury cruise liner.



Reservations are limited. For additional information mail coupon below.
**Rates per person, based on double occupancy and subject to availability.*
The SS Rotterdam is registered in the Netherlands Antilles.

Send Coupon to:
Exprinter International, Dept. P
500 Fifth Avenue, New York 10036
Tel: (212) 244-7856
☐ Showboat 2 ☐ Inside Washington
Name
Address
City State Zip

Carnegie Hall

NOVEMBER 1974 SCHEDULE OF EVENTS

Monday, November 4, at 8:00
ORCHESTRE DE LA SUISSE ROMANDE
Wolfgang Sawallisch, Conductor
Alicia de Larrocha, Piano
Works by Honegger, Rachmaninoff, Mendelssohn
(International Festival of Visiting Orchestras)

Tuesday, November 5, at 8:00
ORCHESTRE DE LA SUISSE ROMANDE
Wolfgang Sawallisch, Conductor
Ilana Vered, Piano
Works by Armin Schibler, Schumann, Brahms
(International Festival of Visiting Orchestras)

Wednesday, November 6, at 8:00
ORCHESTRE DE LA SUISSE ROMANDE
Wolfgang Sawallisch, Conductor
Michel Beroff, Piano
Ron Golan, Viola
Works by Haydn, Frank Martin, Prokofieff, Schumann
(International Festival of Visiting Orchestras)

Thursday, November 7, at 8:00
SOLISTI DI ZAGREB
Henryk Szeryng, Guest Conductor and Principal Soloist
Tonko Ninic, Violin
Works by Bach, Vivaldi, Mozart

Friday, November 8, at 8:00
NEW YORK JAZZ REPERTORY COMPANY

Saturday, November 9, at 8:00
THE BERLIN PHILHARMONIC ORCHESTRA
Herbert von Karajan, Conductor

Sunday, November 10, at 8:00
THE BERLIN PHILHARMONIC ORCHESTRA
Herbert von Karajan, Conductor

Monday, November 11, at 8:00
THE BERLIN PHILHARMONIC ORCHESTRA
Herbert von Karajan, Conductor

Tuesday, November 12, at 8:00
CLAIRE COCI, Organ
Assisting artists: members of the Orpheus Ensemble
Works by Bach, Haydn, Barber, Isadore Freed, Liszt, William Bolcom
(International Organ Series)

Wednesday, November 13, at 8:00
THE BERLIN PHILHARMONIC ORCHESTRA
Herbert von Karajan, Conductor

Thursday, November 14, at 8:00
SOLISTI DI ZAGREB
Henryk Szeryng, Guest Conductor and Principal Soloist
Tonko Ninic, Violin
Works by Vivaldi, Mozart

Friday, November 15, at 8:00
NEW YORK JAZZ REPERTORY COMPANY

Sunday, November 17, at 3:00
BUFFALO PHILHARMONIC ORCHESTRA
Michael Tilson Thomas, Conductor
Rutgers University Choir
All-Beethoven program, including seldom heard works

Monday, November 18, at 8:00
JULIUS LA ROSA

Tuesday, November 19, at 8:00
HEEN BABA and His Ensemble
Dancer from Sri Lanka (Ceylon)
(Performing Arts of Asia series)

Wednesday, November 20, at 8:00
ANNA XYDIS, Piano
Works by Bach-Busoni, Beethoven, Chopin, Liapounov

Thursday, November 21, at 8:00
BARRY MANILOW, Composer-Singer

Saturday, November 23, at 8:00
BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Conductor
Works by Ravel, Loren Rush*, Brahms *N.Y. premiere of "The Cloud Messenger"

Sunday, November 24, at 3:00
AMERICAN SYMPHONY ORCHESTRA
Morton Gould, Conductor
Works by Strauss, Mussorgsky. N.Y. premieres of works by Gould (Vivaldi Gallery) and Ives (Orchestral Set No. 2)

Tuesday, November 26, at 8:00
MAURICE ANDRE and the WERTENBERG CHAMBER ORCHESTRA

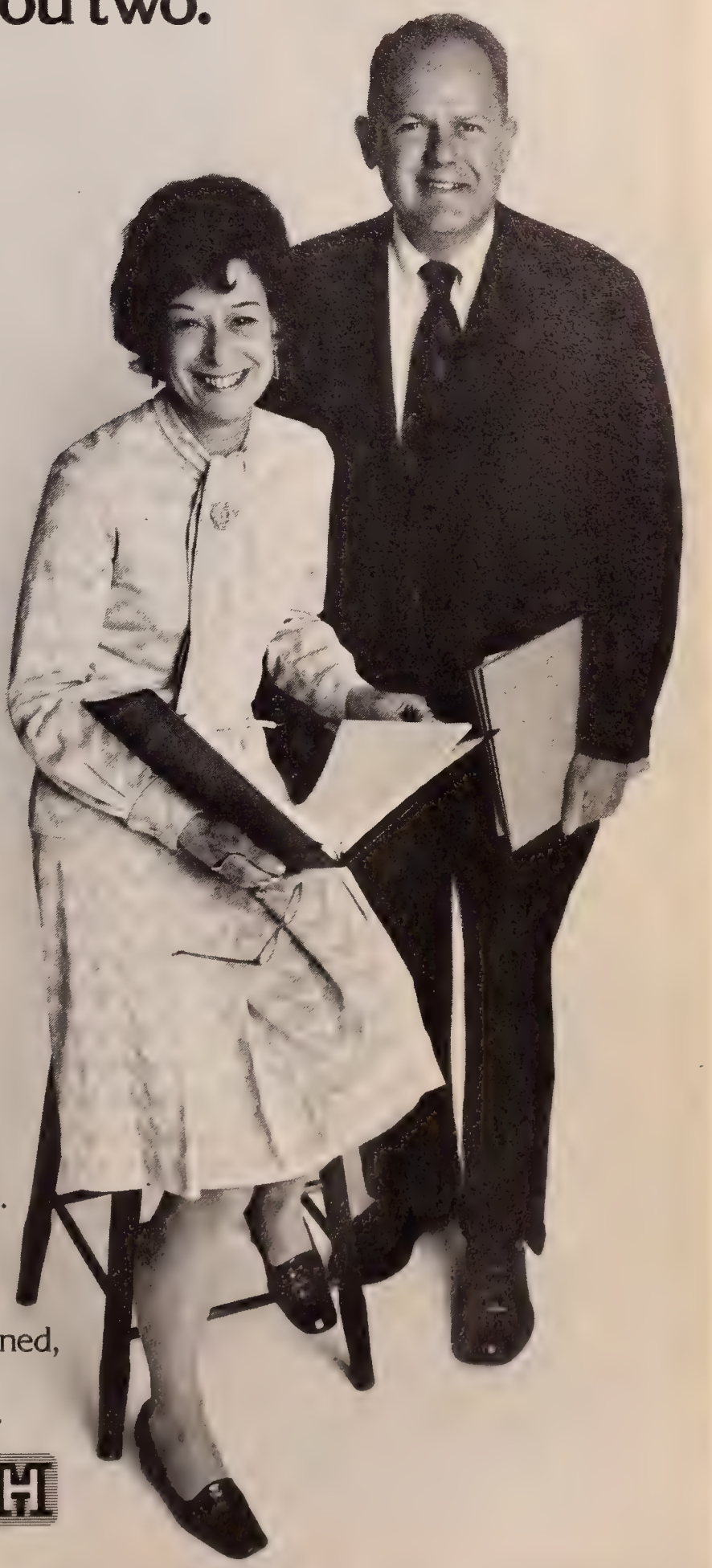
Wednesday, November 27, at 8:00
GILBERT BECAUD

Thursday, November 28, at 8:00
GILBERT BECAUD

Friday, November 29, at 8:00
THE SOVIET GEORGIAN DANCERS AND SINGERS

Saturday, November 30, at 2:30 and 8:00
THE SOVIET GEORGIAN DANCERS AND SINGERS

No one person has all the knowledge, skills and experience to settle your estate. That's why Manufacturers Hanover gives you two.



And backs them up with 700 more.

When you name Manufacturers Hanover executor of your estate, we handle it in a unique way—with teamwork.

A typical team is Helen Thome, administrative officer, and Tom Cunningham, investment officer. They are estate and trust specialists who devote their full time to keeping families and funds together.

Working closely from the beginning with your attorney, partners like Tom and Helen take on such tasks as paying family bills, settling taxes and managing investments.

They are the only individuals in the Bank to whom the family needs to turn, since they act as a personal liaison team between the family and the rest of the Bank. The same concerned team also will handle, in most instances, trusts coming out of the estate.

Backing up this partnership are the specialized skills and services which make up a 700 member-$9 billion trust department, supported by vast computer facilities.

But from start to finish, it will be people like Tom and Helen who will be working for you and your heirs.

You see, where your estate is concerned, Manufacturers Hanover knows from experience that two heads are better than one.

MANUFACTURERS HANOVER MH

350 Park Avenue, New York, New York 10022

Two Men and a Harpsichord

Continued from Page 4

customer specifications, at a base price of $5900 each. They are making three more.

"Other builders might have turned out dozens of them in the time we've been working, but we are particular. This takes time," say Cucchiara.

One of the five, named the Opus 5, has earned particularly strong acclaim from prominent musicians. It is owned by Frieda Schumacher, a Cleveland concert artist and teacher, and is valued at $13,000.

After playing the Opus 5 in a concert with violinist Isaac Stern and the Cleveland Orchestra, conductor Erich Leinsdorf was ecstatic. He sent Cucchiara and Pierce an autographed photograph and the plaudits, "To the brilliant harpsichord builders."

Members of the European chamber music group, I Musici di Roma, were so impressed with the Opus 5 that they have ordered a similar model delivered to them in Rome.

This acclaim means as much as profit. But Cucchiara and Pierce recently began to show a profit, too. Not much, but still an encouraging sum.

How do two young men find each other and start to build harpsichords? It happened in a roundabout way.

Phil Cucchiara is from Ohio and spent a year at the Cleveland Institute of Music studying piano. He heard a harpsichord recital by Rafael Puyana and was captivated by the sound. He asked Puyana for a job and ended up as an unpaid secretary-errand boy. While traveling in London with Puyana, he found a steady job with a harpsichord and piano maker, William deBlais. This position helped him develop woodworking skills.

After a year in London, Phil decided to return to Cleveland to seek employment. "I wondered where I was going and decided to learn computer programming for something more permanent and lucrative," he recalls. "I came home, went to school and found work."

But the lure of the harpsichord was too great. He started scrimping so he could start his own shop.

Phil and his father bought an English harpsichord, but it still wasn't quite the instrument Cucchiara wanted. "I knew to get what I wanted I'd have to do it myself."

He spent much spare time tinkering on various instruments in his basement with a friend, Walter O'Brien. After seven years of research and experimenting, the shop in Nelson was opened in 1970.

Pierce, a Bostonian, took a different route to the little schoolhouse. As a teenager, he happened to hear a few bars of harpsichord music on a recording. Intrigued, he started a record collection of harpsichord music. Before long he was hooked.

He even bought a do-it-yourself model harpsichord kit and, after a long and frustrating time, managed to put it together. "I hated it," he recollects with a smile. "It's a clock now."

David haunted the Boston Museum of Fine Arts to examine a valuable Kirkmann harpsichord. The curators thought it should be heard as well as seen, so they allowed Pierce to play it. That heightened his interest.

He enrolled in Baldwin-Wallace College, near Cleveland, where he earned a degree in music. He taught school in Cleveland, but the harpsichord fever wouldn't abate. He bought a used instrument and was struggling with re-voicing it when a friend suggested that he ask Cucchiara for help. They met, talked for 10 hours, and the association was born.

Taskin would understand. △

PEOPLE OF NOTE

A SCORE OF SYMPHONY FACES

VIOLINS

The VIOLINS have been gregarious
Right from the time of Stradivarius
And in the worst orchestral weather
They like to string along together
Producing tones, both high and deep,
From hair of horse on gut of sheep.
And yet to play the violin
One has to take it on the chin;
But violinists take a chance
Because they know it brings romance.
With shaking head and swaying hip
Thus handily the gypsies gyp—
Thus easily the fiddlers can
Bring life and love to any man—
And so we see, from this tirade,
Why Rome burned up when Nero played.



Poem by LAURENCE McKINNEY
Cartoon by GLUYAS WILLIAMS

Invite the world's greatest orchestras into your living room.


Herbert von Karajan


Leonard Bernstein


Karl Böhm


Karl Richter

Your television set becomes a concert stage for four "Great Performances," each a significant event in the world of music, to be presented on the stations of PBS, the Public Broadcasting Service.

Berlin Philharmonic
Herbert von Karajan conducting Bach's Suite No. 2, Beethoven's Symphony No. 5. Wednesday, November 13, 1974

Boston Symphony Orchestra
Leonard Bernstein conducting Tchaikovsky's Symphony No. 5. Christmas Night, December 25, 1974

Vienna Philharmonic
Karl Böhm conducting Mozart's Requiem. Ash Wednesday, February 12, 1975.

Munich Bach Orchestra and Choir
Karl Richter conducting Bach's Mass in B Minor. Good Friday, March 28, 1975.

These four very special evenings of music are made possible by a grant from Exxon Corporation. They are truly "Great Performances." We urge you not to miss them. In many cities, an FM Stereo Simulcast may be heard. Consult your newspaper or PBS station for the exact time.

"Great Performances"

EXXON



Henry Szeryng and his violin in a "closed session" with pianist Arthur Rubenstein.

HENRYK SZERYNG - Violin Virtuoso

One handy way to assess the stature of Henryk Szeryng is to listen to his recording of the Brahms Violin Concerto (see discography below), a composition that, at one point or another, asks a violinist to do practically everything in the instrument's standard technical or expressive scope—no savage pizzicati or tricky glissando double stops a la Bartók, but, within the classical framework, everything that composers have felt free to expect of the instrument's most accomplished masters.

When you give Szeryng this private audition, it doesn't matter what other violinist you may ask for a second view of the great concerto; I recently compared Szeryng, note for note, with Heifetz, but Stern, the late Oistrakh or any other non-pareil violinist serves equally well to make the point: Szeryng ranks, technically, with the finest players in the instrument's history and, like all great violinists, he manages to achieve complete, literal fidelity to the written score while, at the same time, a distinctive personality emerges in his treatment of the music.

In Szeryng's case (and this helps explain why, although no violinist is better, some are better-known), the artistic personality is serious, not flamboyant, dedicated more to clarity and precise articulation than to rich tone, interested in exploring the music's structure and inherent emotion rather than the pretexts it may offer for displays of his own technique and temperament. Not that the tone is less than rich or that there are any areas where his technique falls below the highest virtuoso levels, but these are not paramount, as they often seem to be (understandably) in the work of other men who have devoted their whole lives to developing quintessential refinements in this area.

Szeryng himself touched upon this point some time ago, briefly, in one of the rare public addresses he has given in this country:

"In order to be able to let your heart, your taste and your sensitivity speak, you've got to acquire a complete command of your instrument, and this means many, many hours of your life devoted to tedious, and yet unavoidable, practice of all sorts of exercises. Yes, indeed, before we can even think of interpretation and of emotional contents of music, we violinists have to make sure, first, that the fingers of our left hand possess the necessary strength and elasticity, also a great deal of independence and flexibility of the wrist. Our right arm, which alternately has to caress the string or inflict severe blows on it, has also to go through a very exacting training in order to achieve the necessary balance and control.

"Once you can rely upon your technique, then you can afford to penetrate in the magic realms of the composer's inspiration and style. I believe that in order to come close to the composer's personality one needs a very accurate knowledge of his life, character, and the main personalities he has been dealing with. You also should know about important historic events which took place during his lifetime, and the relation between these and other occurrences, including his sentimental or emotional involvements, and the compositions he was working on at the time. I find it so much

Carnegie Hall

INTERNATIONAL FESTIVAL OF VISITING ORCHESTRAS

EVENINGS AT 8:00

Monday, November 4

Orchestre de la Suisse Romande

Wolfgang Sawallisch CONDUCTOR
Alicia de Larrocha PIANO
Honegger Horace Victorieux (symphonic pantomime)
Rachmaninoff Piano Concerto No. 2
Mendelssohn Symphony No. 3 ("Scotch")

Tuesday, November 5

Orchestre de la Suisse Romande

Wolfgang Sawallisch CONDUCTOR
Ilana Vered PIANO
Armin Schibler Metamorphosis Ebrietatis
Schumann Piano Concerto
Brahms Symphony No. 4

Wednesday, November 6

Orchestre de la Suisse Romande

Wolfgang Sawallisch CONDUCTOR
Michel Beroff PIANO
Ron Golan VIOLA
Haydn Symphony No. 44 ("Trauer")
Frank Martin Ballade for Viola
Prokofieff Piano Concerto No. 2
Schumann Symphony No. 2

Thursday, December 5

National Arts Centre Orchestra of Canada

Mario Bernardi CONDUCTOR
Barry Tuckwell FRENCH HORN
Schoenberg Verklärte Nacht
Strauss Horn Concerto No. 2
Tadeusz Baird Elegy (N.Y. Premiere)
Mozart Symphony No. 38 ("Prague")

Friday, December 6

National Arts Centre Orchestra of Canada

Mario Bernardi CONDUCTOR
Berlioz "L'Enfance du Christ" with Gabrielle Lavigne, mezzo-soprano; Paul Trepanier, tenor; Gaston Germain, baritone; Claude Corbeil, bass; Rutgers University Choir

Tuesday, January 28

Detroit Symphony

Aldo Ceccato CONDUCTOR
Dvořák Symphony No. 8
Janáček Glagolitic Mass with Janice Yoes, soprano; Lili Chookasian, contralto; Henry Grossman, tenor; Ara Berberian, bass-baritone; Janos Sebestyen, organ; Wayne State University Symphonic Choir

Wednesday, January 29

Detroit Symphony

Aldo Ceccato CONDUCTOR
Lorin Hollander PIANO
Bach Piano Concerto in D Minor
Strauss "Burleske" for piano and orchestra
Shostakovich Symphony No. 9

Tuesday, February 4

Cleveland Orchestra

Lorin Maazel CONDUCTOR
Rafael Orozco PIANO
Chopin Piano Concerto No. 2 **Ravel** "Daphnis and Chloé" (complete ballet music)

Tuesday, February 11

Cleveland Orchestra

Lorin Maazel CONDUCTOR
Mayumi Fujikawa VIOLIN
Prokofieff Symphony No. 7
Glazunoff Violin Concerto
Bartók Suite from "The Miraculous Mandarin"

Wednesday, February 19

Baltimore Symphony

Sergiu Comissiona CONDUCTOR
Leon Fleisher PIANO
Overture to be announced
Prokofieff Piano Concerto No. 4 **Mahler** Symphony No. 5

Wednesday, April 2

Madrid RTV Symphony

Odón Alonso CONDUCTOR
Narciso Yepes GUITAR
Arriaga Symphony in D Major
Rodrigo Fantasia for Guitar and Orchestra
Cristobal Halffter Anillos (U.S. Premiere)
Albeniz Iberia Suite **Falla** Suite No. 2 from "The Three-cornered Hat"

Tuesday, April 15

Pittsburgh Symphony

William Steinberg CONDUCTOR
Isaac Stern VIOLIN
Wagner Overture to "Tannhäuser"
Beethoven Symphony No. 3 ("Eroica")
George Rochberg Violin Concerto (N.Y. Premiere)

Thursday, April 24

Rotterdam Philharmonic

Edo de Waart CONDUCTOR
Kyung-Wha Chung VIOLIN
Rachmaninoff Caprice Bohemien
Piet Ketting Time Machine
Stravinsky Violin Concerto
Brahms Symphony No. 1

Tuesday, May 6

Bavarian Symphony

Rafael Kubelik CONDUCTOR
Mahler Symphony No. 9

Wednesday, May 7

Bavarian Symphony

Rafael Kubelik CONDUCTOR
Smetana "Má Vlast" (complete)

Tickets, each concert: $7.50, $6.50, $5.50, $4.50, $3.50. MAIL ORDERS ACCEPTED UNTIL TWO WEEKS PRIOR TO DATE OF CONCERT. MAKE CHECKS PAYABLE TO: CARNEGIE HALL BOX OFFICE.

Auspices: The Carnegie Hall Corporation



HERBERT VON KARAJAN

BERLIN PHILHARMONIC

In these superb performances on Angel Records

Angel

Verdi
Otello
Vickers/Freni/Glossop **SCLX 3809**

Wagner
Tristan und Isolde
Vickers/Dernesch/Ludwig **SEL 3777**

Beethoven
Fidelio
Dernesch/Vickers/Donath **SCL 3773**

Haydn
The Seasons
Janowitz/Hollweg/Berry **SC 3792***

Bruckner
Symphonies No. 4 "Romantic," & No. 7 **SC 3779**

Bartok
Concerto for Orchestra **S 37059**
Music for Strings, Percussion, Celesta **S 35949**

Tchaikowsky
Symphonies Nos. 4, 5, & 6 **S 36884/85/86**

Dvorak
Symphony No. 9 "New World"
Smetana
The Moldau **S 35615**

Strauss
Sinfonia Domestica **S 36973**
Ein Heldenleben **S 37060** *In preparation*

Mozart
The Last Six Symphonies **S 36770/71/72**
Wind Concertos **SC 3783**
Concertos for Flute, Flute and Harp
Blau/Galway/Helmis
Concertos for Oboe, Clarinet, Bassoon
Koch/Leister/Piesk
Sinfonia Concertante in E Flat
Oboe, Clarinet, Bassoon, and Horn
Steins/Stähr/Braun/Hauptmann

Beethoven
Piano Concerto in E Flat, "Emperor"
Alexis Weissenberg **S 37062**
"Triple" Concerto
Oistrakh/Rostropovich/Richter **S 36727**

Rachmaninoff
Piano Concerto No. 2 in C Minor
Franck
Symphonic Variations
Alexis Weissenberg **S 36905**

** Mr. Hollweg appears by kind permission of Phonogram International B. V.*

Saturday Evening, November 23, 1974 at 8:00

The Carnegie Hall Corporation
presents the

Boston Symphony Orchestra

Ninety-Fourth Season/1974-1975

SEIJI OZAWA, Music Director
COLIN DAVIS, Principal Guest Conductor

Seiji Ozawa Conductor

RAVEL *Le Tombeau de Couperin*
- Prélude
- Forlane
- Menuet
- Rigaudon

RUSH *The Cloud Messenger**

INTERMISSION

BRAHMS *Symphony No. 2 in D Major, Op. 73*†
- Allegro non troppo
- Adagio non troppo
- Allegretto grazioso, quasi andantino
- Allegro con spirito

*First New York performance

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

BALDWIN PIANO

DEUTSCHE GRAMMOPHON and †RCA RECORDS

A

PROGRAM NOTES

Le Tombeau de Couperin/by Maurice Ravel.

Born: March 7, 1875, Ciboure, St.-Jean-de-Luz; died: December 28, 1937, Paris.

Ostensibly this music represents neoclassic expression in its purest distillate. And it was, indeed, conceived as a pianistic idealization of the clavecin aesthetic exemplified by François Couperin *le Grand*. But that was in the fateful summer of 1914, and even Ravel's sleepy St. Jean-de-Luz was traumatized by the news of Archduke Francis Ferdinand's assassination at Sarajevo. France mobilized overnight, and by August was at war. By then the sketches for *Le Tombeau de Couperin* were in a desk drawer.

When he returned to them three wretched years later the composer was a very different man, broken in health and shattered emotionally by the loss of his mother, who had died barely a week after his medical discharge. Thus it was that the six movements became as many 'tombstones' (each one inscribed separately) for friends and regimental comrades who had been killed on the Western Front.

As a work for solo piano—Ravel's last, incidentally—*Le Tombeau* was not a notable success. Strictly speaking it could not have been because it marked a stylistic retrogression after the harmonic leaps forward in the *Valse nobles et sentimentales* and *Gaspard de la nuit*. But fortunately that was not the end of the matter.

Two years later, by which time Ravel was much healthier in body and spirit, he was delighted to hear that Jean Borlin wanted to choreograph *Le Tombeau* for Rolf de Mare's Swedish Ballet (actually the suggestion had come from Ravel's old Montmartre confrère, the conductor D.E. Inghelbrecht). Whereupon the composer himself scored four of the movements as a concert suite, omitting the Fugue and Toccata and also, significantly, omitting all of the dedications—as if to testify that in this orchestral guise *Le Tombeau* was not a mere arrangement but a new work altogether, intended to have a life of its own. And so it has had, uninterruptedly, ever since its Paris première on February 28, 1920.

Ironically, the orchestral version of *Le Tombeau de Couperin* probably has more neoclassic purity in its resplendence than the leaner-lined keyboard prototype; the modern orchestra, after all, was the instrument Ravel knew best. No matter, it is a masterpiece of its genre—whether or not one agrees with Edwin Evans that the composer incarnated the 'very spirit of the precise and ordered classicism of the eighteenth century.'

The concert suite comprises a *Prélude*, *Forlane*, *Menuet*, and *Rigaudon*. The forlane is akin to the jig, but not to Bach's because, being Italian in origin, it is not contrapuntal. Admirers of Oliver Wendell Holmes will recall his use of 'rigadoon' as a synonym for 'sashy' in *Elsie Venner;* Rousseau had ascribed the form to a certain dancing master named Rigaud, but in fact no one can attest to its origins. Whatever the disparate natal circumstances involved, as importuned by Ravel these old dances become as one in their evocation—or simulation—for an unmistakably Gallic quintessence.

JAMES LYONS

The Cloud Messenger/by Loren Rush.

Born: 1935, Southern California.

Loren Rush currently resides in Point Richmond, California. He completed *The Cloud Messenger* in Rome during the summer of 1970, and its first performance was given the following year by the Rome Symphony Orchestra (RAI), Giampiero Taverna conducting. Seiji Ozawa and the San Francisco Symphony Orchestra gave the first American performance on April 8, 1973, in San Francisco, and the work was later performed, under the direction of Niklaus Wyss, during that orchestra's tour of the USSR.

The instrumentation: three flutes, alto flute, two piccolos, three oboes, English horn, two clarinets, E-flat clainet, bass clarinet, three bassoons, contrabasoon, four horns, three trumpets, fluegelhorn, four trombones, tuba, celesta, keyboard glockenspiel, amplified harpsichord, two harps, acoustic guitar, piano, tam-tams, glockenspiels, bass drums, marimba, cymbals, jazz set, tom-toms, vibraphone, xylophone, chimes, strings.

Loren Rush began the study of piano at the age of six and gradually extended his studies to include bassoon, contrabass, percussion and the Japanese koto, the instrument he uses as a compositional aid. He studied composition with Robert Erickson and attended San Francisco State University, the University of California at Berkeley, and Stanford University, where he received a doctoral degree. His fellowships and awards include the Rome Prize, the Institute of Arts and Letters Award and a Guggenheim Fellowship. He has been active in the San Francisco Bay Area both as a conductor and instrumentalist in the performance of new music. As Stanford Artificial Intelligence Project Visiting Scholar, he is currently a member of the Stanford Computer Music Project, where, in his own words, 'a small group of composers is using a large computer as a musical instrument.' Mr. Rush wrote the following comments for the American prèmiere of *The Cloud Messenger*:

'If I were to refer to *The Cloud Messenger* as "this difficult achievement with its infinitely demanding thorough details, strong in its means of expression, but extremely sensitive and informed throughout by mathematics, the creator of the ineffable mystery of space," I would be quoting Le Corbusier on his cathedral at Ronchamp at the benediction in 1955.

'I especially notice in the quote the early reference to details. Often the artist spends so much time on the details that when asked about a particular work he will neglect the primary formation and inspiration of the work and give an account of the details. (The painter Jack Bailey is capable of extremely fast execution. When once I asked how his painting was going he said that he had spent the entire day on an old woman's left nostril.)

'After the première of *Nexus 16* at Tanglewood in 1964 Erich Leinsdorf asked me to write a piece for the Boston Symphony Orchestra. By the following summer in Point Richmond I had a fairly precise mental image of the piece and even a few sketches, and by the fall of 1967 I was able to show him in New York the score in nearly complete form, except for some of the detail. He agreed to program the piece as soon as he received the score in a form complete enough that the performance parts could be made. *The Cloud Messenger* was completed in the summer of 1970. By then I had been living in Rome for a year and Erich Leinsdorf had retired from the Boston Symphony Orchestra.

'*The Cloud Messenger* was premiered in 1971 with the Rome Symphony Orchestra (RAI) conducted by Giampiero Taverna. It is in one movement and scored in ninety-nine individually defined instrumental parts. It is mainly dramatic, a sort of musical "theater of the mind" where several musical "characters" are developed in various dramatic relationships. Liszt probably would have called it a tone poem.

'The title is somewhat more evocative than descriptive.' LOREN RUSH

Symphony No. 2 in D Major, Op. 73/by Johannes Brahms.

Born: May 7, 1833, Hamburg; died: April 3, 1897, Vienna.

Looking back over the ninety-odd years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly 'modern' today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as 'not distinguished by inventive power'! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner Feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome', 'turgid'; the *Traveler,* 'evil-sounding', 'artificial', lacking 'a sense of the beautiful', an 'unmitigated bore'. The *Post* called it 'as cold-blooded a composition, so to speak, as was ever created'. The critic of the *Traveler* made the only remarks one can promptly agree with: 'If Brahms really had anything to say in it, we have not the faintest idea what it is.' This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November 1887): 'The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's *Dramatic Symphony,* which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?'

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is—bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was 'obscure', 'intellectual', to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the 'obscurity' they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these 'obscure' symphonies would one day become (next to Beethoven's) the most generally beloved—the most enduringly popular of all.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Second Symphony for RCA.

JOHN N. BURK

ABOUT THE ARTIST



SEIJI OZAWA

Upon his appointment as Music Director in the fall of 1973, Seiji Ozawa became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the Orchestra. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-62 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his first full-length professional concert appearance in North America. Beginning in the summer of 1964, he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-66 season, he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest conducting. During the summer of 1969, he conducted opera for the first time, Così fan tutte at Salzburg, and served also as principal guest conductor of the Ravinia Festival.

That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic. In 1970, Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. He holds the position of Music Director and Conductor of the Boston Symphony concurrent with his posts at Tanglewood and in San Francisco.

The next concert by the Boston Symphony Orchestra will take place on January 18, 1975, when Colin Davis will conduct Mozart's *Symphony No. 29 in A Major* and Mahler's *Das Lied von der Erde.* Janet Baker, mezzo-soprano, and Richard Cassilly, tenor, will be guest soloists.

Program notes copyright – 1974 by the Boston Symphony Orchestra, Inc.

C

A DAY IN THE LIFE OF A RISING YOUNG PROBLEM DRINKER.



















His appointment calendar might as well read "drinks" all day long. Because that's what he does—all day long.

His business associates may not know it. His friends may only suspect it. But there's one time—one terrible time—when the problem drinker gives himself away. When he climbs into his car and drives.

Because last year the problem drinker was involved in 19,000 traffic deaths. All kinds of people. All ages. He injured and crippled thousands more. And half the time he ended up dead himself. It's obvious he can't get himself off the road, so we have to.

Plenty can be done to help. You can support enforcement of traffic laws and expanded treatment methods, under the national Alcohol Countermeasures Program. Better yet, if you know someone who's killing himself with alcohol—but hasn't yet killed anyone with a car—sit him down. Get into his head. Talk with his doctor, clergyman, whoever he's close to. Let us send you a booklet that tells you how to help keep the problem drinker from driving. Write.

DRUNK DRIVER
BOX 1969
WASHINGTON, D.C. 20013

I want to help. Please tell me how.

My name is: _____

Address _____

City _____ State _____ Zip _____

GET THE PROBLEM DRINKER OFF THE ROAD. FOR HIS SAKE. AND YOURS.

U.S. DEPARTMENT OF TRANSPORTATION. NATIONAL HIGHWAY TRAFFIC SAFETY ADMINISTRATION.

Henryk Szeryng

easier to interpret the composer's work after identifying myself with the general atmosphere he was surrounded by, which includes also his contemporaries in other artistic fields."

There, in two short paragraphs, is the performing musician's view of a discipline which involves and expresses the total personality, from the most minute aspects of muscular control to the broadest areas of humanistic study—a brief, synoptic view of the enormous effort that is required for what should look like an effortless achievement on the concert stage.

Szeryng's primary role in public performance, since his debut in 1933, has been as a virtuoso soloist with orchestra; he has more than 40 concertos and other concerto-style works in his repertoire, ranging from Vivaldi and Bach to the contemporaries who have dedicated works to him: Carlos Chavez, Benjamin Lees, Jean Martinon, Manuel Ponce and Roman Haubenstock-Ramati. But he has also shown his affinity for chamber music in memorable readings of the sonatas of Brahms and Beethoven with Arthur Rubinstein, a fellow native of Poland and a close friend whose artistic help and encouragement were instrumental in launching Szeryng's career as an internationally known virtuoso in the 1950s.

This month, Szeryng visits Carnegie Hall in his most recently adopted musical role, combining the functions of soloist and conductor and playing with that uncommonly talented ensemble, I Solisti di Zagreb. This role gives him access to the concertos of Bach, Vivaldi and (to a lesser degree) Mozart in a way that is not available when performing these works with a large symphony orchestra following the baton of a separate conductor. It permits a performance style much closer to that which the composers knew and presumably expected for their music. And that is, of course, the kind of performance one expects from a conscientious virtuoso of Szeryng's caliber.

Henryk Szeryng was born in Warsaw, not far from the home of Chopin, but today he proudly accepts the description, *"Mexican violinist."* He teaches a master class at the Mexican National University each year and has been appointed by the Mexican Ministry of Education to serve as an international ambassador of Mexican music. He has been a citizen of Mexico since 1946.

In another sense, having mastered seven languages and given concerts in sixty-four nations on five continents, he must also be considered a citizen of the world — a world whose musical experience he has enormously enriched.

Henryk Szeryng: Highlights of a Discography

The following is not a complete listing of all the records Henryk Szeryng has made or of all that the diligent record-buyer may find still in circulation; it presents highlights which show the scope of his work as a solo virtuoso, a chamber musician and a *primus inter pares* in the baroque concerto repertoire. At the end, an attempt is made to list some of the works, not so far recorded by Szeryng, currently difficult to find or available only in a recording whose fidelity is below today's best standards, which should be parts of an ideal future discography.

BACH: Sonatas and Partitas for unaccompanied violin. DG 2709028, three records; Odyssey 32360013, three records.

BARTOK: Concerto for violin and orchestra (1938) (with the Concertgebouw Orchestra, Haitink cond.) Philips 6500021.

BEETHOVEN: Concerto in C for violin, cello and piano, Op. 56 (with Starker, Arrau and the New Philharmonia Orchestra, Inbal cond.) Philips 6500129; cassettes: Philips 730092 or 7505043.

BEETHOVEN: Romances for violin and orchestra (with the Concertgebouw Orchestra, Haitink cond.) Philips 6500137; cassettes: Philips 7300088 or 7505043.

BEETHOVEN: Sonatas for violin and piano No. 5 in F, Op. 24 ("Spring") and No. 9 in A, Op. 47 ("Kreutzer") (with Arthur Rubinstein, piano) RCA LSC 2377.

BEETHOVEN: Sonata No. 8 in G for violin and piano, Op. 30, No. 2 (with Rubinstein) RCA LSC 2620.

BEETHOVEN: Trios for violin, cello and piano, Nos. 1—8 (with Fournier and Kempff) DG 2720016, six records.

Individual trios from this set may be obtained individually as follows: No. 4 in D ("Ghost") and No. 5 in E-flat, Op. 70, Nos. 1 and 2 on DG 2530207. No. 6 in B-flat, Op. 97 ("Archduke") on DG 2530147.

BERG: Concerto for violin and orchestra (with Bavarian Radio Symphony, Kubelik cond.) DG 2530033.

BRAHMS: Violin Concerto in D, Op. 77 (with London Symphony, Monteux cond.) RCA VICS 1028.

BRAHMS: Concerto in A for violin and cello, Op. 102 (with Starker and the Concertgebouw Orchestra, Haitink cond.) Philips 6500137; cassettes: Philips 7300088 or 7505043.

BRAHMS: Sonata No. 1 in G for violin and piano, Op. 78 (with Rubinstein) RCA LSC 2620.

BRAHMS: Sonatas for violin and piano No. 2 in A, Op. 100 and 3 in D, Op. 108 (with Rubinstein) RCA LSC 2619.

BRAHMS: Trios for violin, cello and piano (with Fournier and Rubinstein) RCA ARL3-0138, three records.

LALO: Symphonie Espagnole for violin and orchestra, Op. 21:

— (with the Chicago Symphony, Hendl cond.) RCA VICS 1064.

— (with the Monte Carlo Opera Orchestra, Van Remoortel cond.) Philips 6500195.

MARTINON: Violin Concerto No. 2, Op. 51 (with Bavarian Radio Orchestra, Kubelik cond.) DG 2530033.

MOZART: Sonatas for violin and piano, K. 454 and 481 (with Haebler) Philips 6500055.

PAGANINI: Violin Concerto No. 3 in E (with the London Symphony, Gibson cond.) Philips 6500175; cassette: 7300103.

RAVEL: Tzigane (with Monte Carlo Opera Orchestra, Van Remoortel cond.) Philips 6500195.

SZYMANOWSKI: Violin Concerto No. 2, Op. 81 (with Bamberg Symphony Orchestra, Krenz cond.) Philips 6500421.

TARTINI-KREISLER: Violin Sonata in G ("Devil's Trill") (with Reiner) RCA VICS 1037.

Perform a death-defying act.

Exercise regularly.

Give Heart Fund
American Heart Association



NEW at La Crêpe

Special Complete
LUNCHEONS & DINNERS for just.... $3.75

Charming, unique restaurants serving 110 varieties of authentic French crêpes.

B'way at 67 St./ 57 W. 56 St.
158 W. 44 St./3rd Ave. nr. 58 St.
15 Greenwich Ave./59 Nassau St.

Just a short walk

from this theater gets you to a one in a million restaurant.

Where you can get light snacks after the show. Or complete dinners (from 4.95). Fondues (cheese, beef, chocolate). Quiche Lorraine. Cheese, fruit and sausage snacks. Wine. Cocktails. Rich desserts. Lots more.

La Fondue. Just a few blocks away on 55th Street. Between 5th and 6th Avenues. As long as you're in the neighborhood, drop in.

lafondue

43 West 55 St., N.Y.C. 581-0820

TCHAIKOVSKY: Violin Concerto in D, Op. 35 (with Boston Symphony, Munch cond.) RCA VICS 1037.

VIVALDI: The Four Seasons (with English Chamber Orchestra) Philips 6500076.

WIENIAWSKI: Violin Concerto No. 2 in D (with the Bamberg Symphony Orchestra, Krenz cond.) Philips 6500421.

Although this is an impressive recordings list, it is afflicted with some surprising gaps. Notable among these are some works which Szeryng has recorded before but which have been dropped from circulation: some, rightly, because of outdated sound; others, less comprehensibly, because of the intangible pressures of a fluctuating market in classical recordings. The following are works which Szeryng has recorded and which should either be reissued or issued in new performances:

BACH: Violin Concertos No. 1 in A and 2 in E.

BEETHOVEN: Violin Concerto in D, Op. 61.

BRAHMS: Trio in E-flat for horn, violin and piano, Op. 40

CHAVEZ: Violin Concerto.

MENDELSSOHN: Violin Concerto in E, Op. 64.

MOZART: Violin Concertos in A, K. 219 and D, K. 271a.

PROKOFIEV: Violin Concerto No. 2 in G, Op. 63.

SAINT-SAENS: Havanaise; Introduction and Rondo Capriccioso.

SCHUMANN: Violin Concerto.

SIBELIUS: Violin Concerto.

Naturally, these reissues or new recordings are needed with varying degrees of urgency. It is almost unthinkable that there should be no Szeryng recordings of the Beethoven, Mendelssohn, Prokofiev and Sibelius concertos available. The Schumann is a less compelling work but interesting enough to deserve at least one recording, and Szeryng's was a good one. His was also the only recording of the Chavez, which is dedicated to him.

Also dedicated to Szeryng and still unrecorded is the *Mexican Concerto* of Ponce. He has not recorded the first Prokofiev concerto and should. And, of course, the third concerto of Saint-Saëns . . . the list could become very long.

Joseph McLellan Δ

BOUI-BOUI RESTAURANT

An authentic Parisian cafe with good, hearty food, roguish atmosphere and moderate prices.

69 WEST 55th ST. Tel.: 586–0004

The English Pub

900 Seventh Avenue [Between 56 and 57 Streets]
New York City 10019
Telephone [212] 265-4360

Directly across from Carnegie Hall

Authentic English Pub Atmosphere. English & American. Fare at reasonable prices. We feature English Beer on Tap and a complete selection of Wines & Liquor. Private room available for Catered Parties up to 150 people.

An Eating & Drinking Establishment.
Brunch served every Saturday & Sunday from Noon.

Holiday Stars.



CSA 2239



OSA 1442



OSA 13110



CS 6866



OSA 13109



OS 26306



OS 26391



CS 6885



OS 26373



CSA 2404

LONDON ffrr
FULL FREQUENCY RANGE RECORDING

The complete cinema.

Now there's a cinema which is more than just another art movie house.

A cinema which takes a new approach to retrospective cinema.

A cinema which has a knowledgeable staff, all of whom know what film is, what it should be and what it has been.

A cinema which offers film classics, recent discoveries and forgotten masterpieces — more than 600 a year.

A cinema which offers all of this with the ambiance of a place to talk, have coffee and buy a book.

A cinema which even has established a sophisticated organization devoted to film with special film programs and separate facilities for its members.

A cinema which treats the film devotee as a film devotee and not as a customer.

Now there's a cinema which is more than just another art movie house. It's Carnegie Hall Cinema.

Drop by and pick up a schedule-brochure tonight.

Carnegie Hall Cinema.
The symphony hall for film.
887 Seventh Avenue
between 56 and 57 Streets
PLaza 7-2131

The Death and Transfiguration of Symphony Orchestras

[The following article includes no hedge against inflation. The author assumes that if this publication can afford the paper to print itself on, come November, the chances are that this country will still have its full complement of symphony orchestras. Who would dare to predict farther into the future?]

By BEN DUNHAM

During the dark days when Carnegie Hall was under the shadow of the wrecker's ball, those in the rescue party were able to capitalize upon a measure of optimism about the future of symphony orchestras. Remember, that was in 1960, an age of innocence in symphony orchestra affairs—before Baumol and Bowen's study of the economic aspects of the performing arts, before the Ford Foundation's "time-buying" grant to symphony orchestras, before Leonard Bernstein's unfortunately misinterpreted remark about the decline of the symphony.

By the mid-sixties, the symphony world had drifted into its age of anxiety. It was clear then to some of the more philosophical among us in the mid-sixties that the concert hall era was over. The evidence was obvious: the dominance of television (replacing the kind of warm social exchange that takes place in the hall with the cool global tribalism of the TV generation described by McLuhan), declining record sales in the classical field (or, take your pick, indications that recorded perfection would replace concert hall reality), and perhaps most damaging, the apparent death of the symphony orchestra as a living, breathing institution.

"Dinosaur" seemed an apposite term, and many who so described the symphony orchestra were ready to accept the thesis that the whole orchestra field—from the college orchestras on up, comprising some 1,000 right-down regular organizations—would cannibalize itself until only two or three giant super-orchestras would be left—serving the public, I suppose, from the distant reaches of the recording hall and television studio, and giving an occasional freak-out at Yankee Stadium.

The idea took such a powerful hold on our imagination—after all, the symphony was an anachronism of an earlier era, fated to economic inefficiency in the age of the production line—that even to this day the most common thing to read about symphony orchestras is that they are dying. Once *Time* Magazine put the death of God on its cover, everybody went out looking for a similar scoop, and one of the jobs of the public relations director of the American Symphony Orchestra League is to reassure young reporters sent out to gather the gruesome details.

Today we have a burgeoning number of music schools turning out well-trained musicians, brand new schools like Rice University's Shepherd School of Music, dedicated primarily to preparing orchestral musicians. We

have arts administration courses starting up in every community college. We have an abundance of young American conductors who are climbing over each other for a chance to get in front of one of our larger orchestras. Is this generation of talented young people engaged in a charade?

Virgil Thomson observed over thirty years ago that orchestras continuously were going out of business, but added that, for sure, it was the best way for them to stay alive. We cannot take that quite as glibly as it sounds. We cannot dismiss the yearly appeals for funds on behalf of symphony orchestras. They are deadly serious, since symphony orchestras raise on the average only 55 percent of their income through ticket sales and other earned income. The rest *must* come from the public, or the business community, or the foundations, or all the most dire predictions—predictions the orchestras themselves are quick to make—will come true.

But the underlying distinction that makes the Thomson remark possible is the distinction between a kind of economic brinksmanship, which all orchestras are forced to practice and which is sometimes reported in mortuary language, and the healthy box office statistics of the various symphony orchestras around the country as they are reported to the American Symphony Orchestra League. These figures, even allowing for the sports practice of counting every seat filled no matter if it's by the same sports nut or symphony fan twenty concerts in a row, show a remarkable growth in the amount of *service* provided by symphony orchestras in the past ten years. Audiences have grown faster than the national population. During the five-year period after the Baumol and Bowen study was published, 1966-71, the major orcehstras reported a 28 percent increase in their total audience, including new outreach programs and concerts for non-subscription audiences. In the same period subscription audiences grew 18 percent, far above the national population growth. This is dying?

The awful truth is that orchestras are faced with a bizarre dilemma. No concert pays for itself. Every concert, even if it's sold out, loses money when all the bills are added up. So the more concerts an orchestra plays—and among the major orchestras there has been an increase from 3,658 in 1966-7 to 4,531 in 1972-3—the deeper in debt it goes. The greater the success of a symphony orchestra in building its audience, the more services it provides to the public by means of free concerts underwritten by government or business, the worse off it's going to be when it comes time to balance the books. Under these conditions, extinction may be the price of success.

As a public relations problem, it defies solution. Every symphony orchestra wants to call attention to its own permanent condition of emergency, but without creating a mood of despair about the future of symphonic music. Commentators are continually being caught on the horns of this dilemma. One example: ever since Leonard Bernstein wrote that he thought the symphony was a dying form of music, his agents have been trying to correct the impression that Leonard Bernstein said symphony orchestras are dying institutions. He's a widely quoted man, and that quote dies hard. It may be of some comfort to realize that there was a period during the nineteenth century between the symphonies of Schumann and those of Brahms, when men of music worried about the same thing; the symphony as a form was being inundated by the waves of program music that were washing over the concert scene. It seemed doubtful that any of the classical principles could be reclaimed. But symphony orchestras survived; in fact, as civic institutions they were just then beginning. Certainly today, we can be pleased that a large number of modern composers are writing for symphony orchestra, whether they write "symphonies" or not. The better composers have tired of playing their music for each other in university settings, or have learned what they wanted to learn from small-scale experiments. Now we hear of major works by Wuorinen, Del Tredici, Henze, and Penderecki written for orchestra. The list of composers working on Bicentennial commissions is long. There will be a serious body of new literature, and a number of orchestras have taken steps, assisted by the National Endowment for the Arts, to see that these new works are not played just once and forgotten, but rather circulated among themselves, so that a work written for Boston is sure to be heard in Cleveland and four other cities, that a work written for Detroit will be heard in Cincinnati and five other cities, and that a work written for one of eighteen Southeastern metropolitan orchestras will be played by all eighteen. This will be the first major attempt by the orchestras to structure a commissioning program to avoid the "beget-it-and-forget-it" syndrome.

Nevertheless, every time a symphony orchestra gets into trouble, we are warned that this heralds the end of the symphony era. The warnings are reported so often that the public begins to believe that orchestras have started down the road to extinction. After cutting their seasons short, orchestras like Jacksonville, Kansas City, and now Dallas have rallied their communities to provide added support—only to find themselves lodged in the dead persons file of the public consciousness. Most recently the sad situation in Dallas sent a shock wave through the arts world, causing some people to jump to the conclusion that this orchestra had closed its doors. Obituaries in leading newspapers didn't help. Actually the situation is far less final. It echoes the situations that occurred in Jacksonville in 1970 and Kansas City in 1972. In all three cities, the orchestra's season was curtailed because of a lack of funds, compounded by a temporary lack of conviction within the community that a local symphony orchestra *could* be supported (caused perhaps by a mood of national despair?). In all three cases, new leadership was able to rally public-spirited and culturally minded citizens to save the orchestra. In Dallas, over $500,000 was raised with the approval of the Dallas Citizen's Council in the course of three months, allowing them to pay off back obligations to musicians and begin negotiations for a 1974-5 season.

In fact, outside the cities of New York and Los Angeles where special "project" orchestras can be assembled from a ready pool of talented musicians (the Little Orchestra Society, giving its last season this year, would qualify for this description), the League is aware of

THE
TCHERNOV
GALLERIES, Ltd.

Paintings
Sculpture
Graphics

140 West 57th Street
New York City 10019
U.S.A.

212 765-3660

Carnegie Hall

DIRECTORY OF
FACILITIES AND SERVICES

Box Office (247-7459) Hours: 10 A.M. to 5 P.M.—Monday through Saturday; 12 Noon to 5 P.M.—Sunday and legal holidays. Note: the Box Office is not open on Sundays and legal holidays when there is no performance in the Hall. Box Office hours are extended to 8:30 P.M. on weekdays when there is to be a performance that evening.

Cafe Carnegie is located on the main floor to the left of the Parquet. Food, liquors and soft beverages are served before, during and after each concert. Cafe Carnegie also provides an elegant setting for receptions held in conjunction with concerts and other events in Carnegie Hall. For information call 586-6208.

Refreshment bars are located on the 2nd Tier, Dress Circle and Balcony floors.

Elevator service to the Dress Circle and Balcony is available in the foyer of the Carnegie Hall Studio entrance at 154 West 57th Street.

Smoking and the lighting of matches are forbidden in any part of the Hall. Smoking is permitted only in the Cafe Carnegie, at the refreshment bars and in the lobbies.

Public telephones are located off the Parquet on the Seventh Avenue side, in the 57th Street lobby (studio entrance), in the ladies' lounge on the First and Second Tier levels.

Lost and found articles should be reported or turned in at the House Manager's Office at the 56th Street Entrance. Or call 265-9651.

Men's rest rooms are off the Parquet, on the 2nd Tier level and off the Dress Circle and Balcony.

Ladies' rest rooms are on all levels of the Main Hall.

A wheelchair may be obtained for use from the street to seat locations. For information, call House Manager's Office, 247-1350.

The management is not responsible for personal apparel or other property of patrons unless these items are checked. Patrons are advised to take coats and wraps with them whenever they leave their seats.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the House Manager.

The taking of photographs and the use of recording devices is strictly forbidden.

For rental information Call or write: 247-1350, Booking Manager, Suite 100, Carnegie Hall, 154 West 57th Street, New York, New York 10019.

only one orchestra of any size that has failed in the past ten years—Mobile, Alabama. (This record takes on added significance when it is realized that a number of orchestras were forced to suspend operations from time to time during the early years of the century—when private wealth supposedly was more adequate to the cultural needs of the nation than at present.) Outside the city of New York, the symphony orchestra in each community is the single strongest force for music and the performing arts. It is no longer a toy of a few arts patrons; it is a civic institution, intensely responsive to community needs. It is a board of directors, it is a women's association, it is educational programs in the public schools, it may be a symphony association-supported youth orchestra, it is often the means and model for the local opera and ballet; it is, in short, fused to the bedrock of a community's self-esteem. Carnegie Hall has been surprised in recent years by fine orchestras from cities like Denver and Milwaukee that travel all the way to New York to exhibit justifiable pride in their achievement.

Now, this kind of identification is working at the state level as well. Orchestras like the North Carolina Symphony, the Minnesota Orchestra and the New Jersey Symphony draw support from all across their states. The New Jersey Symphony, after a shaky period, has found new assistance from New Jersey's large industrial and business community—especially from Prudential Insurance—and seems well on its way to establishing a financial foundation only slightly less solid than the Rock of Gibraltar.

Actually, the record of private giving to the arts in this country has been heartening, even during the last few difficult years. The Ford Foundation's recent report projected a stark picture for the performing arts based on its figures through 1971. But since 1971, the pace of private support seems to have kept up with the challenge, according to League figures for major orchestras. Since 1971, maintenance funds, the surest measure of community support, have grown from 20.6 percent of the orchestras' total budgets to 22 percent in 1972-3—no weakening evident here. Whether private support will be able to keep pace with dramatically increased need in the next five years as it has in the past five years is a subject of growing concern to orchestra managements. While looking toward government support as a hope of the future, everyone in the arts field—government agencies included-realizes that nothing that is done by the government should work to decrease the level of private giving to orchestras. Other countries—without the tax exemption for giving to nonprofit arts organizations—have suffered this effect as government support was increased. In this country, as Nancy Hanks, chairman of the National Endowment for the Arts, told the gathered orchestra representatives at the League's annual conference in Memphis last June, "It is in the pluralism of support for the arts that there is strength." (Miss Hanks and the National Council on the Arts were awarded the League's Gold Baton Award at the meeting.)

Given their record of continuing artistic, audience, and financial strength, perhaps we should be wary of entertaining every suggestion that comes along to rebuild the American symphony orchestra according to some standard of mass acceptance. What with the limited number of people that can effectively hear a symphony orchestra at one time, mass acceptance isn't going to help the economic equation that symphony orchestras must resolve. It isn't going to make it easier to promote the most exciting literature of the twentieth century, which symphony orchestras are beginning to play in increasing numbers. (The last BMI Orchestra Program Survey, taken in 1971, showed that over twenty percent of the performances given by symphony orchestras were of music written after 1940, and that sixty-six percent of the composers' names represented on the programs were composers in the post-1940 generation.) Orchestras need to build audiences for the future, but they don't need to sell their souls to get them. When the Chicago Symphony Orchestra arrives in town, you can't get a seat, but that isn't because they play pop arrangements or wear love beads and hold hands with the audience. Orchestras can break down barriers between them and their public, but they will do it by honestly reaching out with music of quality and performances of distinction. Ways must be found to allow orchestra musicians to lead fuller artistic lives; composers must be encouraged to develop stronger ties with orchestras, and new sources of funding must be identified and exploited. But through all of these developments and possible transformations, symphony orchestras will have to do *their* thing, and just because it requires talent and discipline on a large scale and costs more to produce is no reason to give it up.

When we save symphony orchestras, we save the big thrills in music. Giving those up doesn't even seem to be an option. Δ

The author is editor of *Symphony News,* the official publication of the American Symphony Orchestra League, with national headquarters at Wolf Trap Farm near Washington, D.C.

The New Books

With this column we restore our brief commentaries on recently published books. Once again, our intention is to dwell only on publications we enjoyed, thus explaining the absence of destructive criticism. Our space is too limited to permit us the indulgence of wielding sharp knives on unsuspecting authors. We reiterate, as well, our policy of covering all types of books that would be of interest to people who come to Carnegie Hall, not simply those on music and its collateral performing arts.

Among the "big" books of recent vintage, one of the most compelling is *Goodbye Picasso,* by David Douglas Duncan (Grosset & Dunlap, Inc., $35). Between Picasso and Duncan, the celebrated correspondent-photographer, there developed an affinity over the last eighteen years of the master's life which enabled each man to respond warmly to the other in simple as well as more probing ways. Duncan took countless pictures of Picasso engrossed in his work, playing with his children, laughing, brooding and generating that vitality which was uniquely his. Some two hundred photographs, a great number in color, are strikingly reproduced together with more than a hundred color reproductions of Picasso's works from his earliest to his last years. Duncan quotes from letters to friends and associates in which he reports Picasso's views on art and politics and catches him in engaging moments. In the general text of the book, we par-

Pablo Picasso chasing a scorpion in the bathtub at Vauvenargues, from Goodbye Picasso by David Douglas Duncan, p. 93. Released by Grosset & Dunlap, Inc. on October 7, 1974.



MONDAY

DISCOVER AMERICA®

ON THE MONDAY HOLIDAYS. IT'S A GREAT PLACE TO VISIT.

BEAUTIFUL BEACH HOME AND LOT AT AMERICA'S OCEAN PLAYGROUND PRICED FOR QUICK SALE

A large (24' x 60'), almost new mobile home, with maintenance-free aluminum siding and more sturdily built and insulated than most homes, sitting on a beautiful landscaped corner lot (100' x 100') in a planned year-round vacation community at Rehoboth Beach, Delaware.

No, you can't pull it with your car.

It has 4 large bedrooms (including a master bedroom, two full baths and showers, a large kitchen with the latest modern appliances (electric range, frigidaire-freezer, dishwasher), dining room, family room, extremely large living room, (12' x 24'), central air-conditioning and heating, washing machine and dryer. Fully furnished and carpeted . . . *just bring your dishes and linens (plus food) and you are in business.*

Back lawn (100' x 30') fenced in for privacy with 8-ft, finished stockade fence, finished patio and landscaping, circular driveway in front with front lawn (100' x 46') completely trimmed with hedges. All wiring is underground, includes TV cable.

Home is approximately 2 years old and used on occasional weekends only. In excellent condition taken care of and used only by original owner.

Yearly taxes are a very low $9.00.

Reason for selling: Owner purchased smaller home.

Assessed at $43,000, will sell for $35,000. Purchaser would not require mortgage, an auto loan is all that is needed from your bank for this purchase.

For appointment to inspect, Write or call:

Beach Home
2458 Sun Valley Circle
Silver Spring, Md. 20906
301/598-6289 after 6 p.m.

ticularly liked the opening line about Villa La Californie (1957), Picasso's home, "Maybe this is the happiest house on earth." It catches the spirit of Picasso and of this, Duncan's third book on the artist, some three hundred pages of great visual pleasure.

Just as big a book reveals in its full splendor another kind of artistry, the glory of Ceanannus Mór of County Meath, Ireland. It was there that an illuminated copy of the Gospels in Latin, containing local records, was created by monks in the eighth or ninth centuries, the magnificent *Book of Kells,* considered the finest example of early Christian art of its kind known to us and now treasured in the library of Trinity College, Dublin. *The Book of Kells,* with text by Françoise Henry (Alfred A. Knopf, Inc., $55 until December 31, $65 thereafter) reproduces with incredible fidelity every one of the ninety-two original full-page illuminations and almost as many enlarged details which make all the more remarkable the achievement of the anonymous artists. The text by Françoise Henry, an authority on Irish art, should satisfy both the knowledgeable and the neophytes. A treasure of a book!

A world few of us knew first-hand emerges from the full-page photographs of another big book, *The Way Life Was,* Photographic Treasury from the American Past, compiled and written by Jeffrey Simpson (Praeger Publishers, $19.95), whose work has appeared in *American Heritage magazine.* Seventeen themes constitute the book, each illustrated with the work of as many photographers, among them Jacob Riis *(How the Other Half Lives),* perhaps better known to us as a journalist and social reformer, Joseph Pennell *(Prairie Town),* no relation to the graphic artist of the same name and period, and Arnold Genthe *(Chinatown)* who roamed the streets of San Francisco in 1890, only twenty-one years old, a German expatriate on the threshold of a distinguished career in photography. The themes of this captivating book range from New York's "400" to Indian country, from the brothels of New Orleans to the farmsteads of New England. Nostalgia by the page for a seemingly less complicated life, but social commentary as well, the acid of which is partly mellowed by time. In all, an irresistible book, prepared and produced by Chanticleer Press, Inc.

While dallying with the camera art, let us hail *Masters of Contemporary Photography,* a new series produced by Lawrence Schuller of Alskog, Inc., Los Angeles (Thomas Y. Crowell Company, Inc., each book $7.95 hard cover, $3.95 paperback). Four volumes have been released, each treating a different aspect of contemporary photography—advertising, news, documentary, artistic—but all stressing the personal style and contribution of the photographer. The profuse illustrations are in color or black-and-white as originally taken. The descriptive text is supplemented in each volume by detailed technical analysis of the principal photographs. The complete titles of each volume indicate the range of the series: BERT STERN, *The Photo Illustration, A Restless Man's Rewards in Creative Images from Ideas;* MARK & LEIBOVITZ, *The Photo Journalist, Two Women Explore the Modern World and the Emotions of Individuals;* FUSCO & McBRIDE, *The Photo Essay, How to Share Action and Ideals through Pictures;* ELLIOTT ERWITT, *The Private Experience, Personal Insights of a Professional Photographer.* Some of the illustrations will ring a familiar bell, others come as a novelty. Not all are outstanding, but virtually all merit our attention for their special quality.

Last month we featured a long excerpt from a book on the life and work of Charles Ives by David Wooldridge. Now we can praise another kind of book on the composer whose centenary has been celebrated with gusto as well as piety. It is *Charles Ives Remembered,* An Oral History, by Vivian Perlis (Yale University Press, $12.50), with an introduction by Aaron Copland. The book draws on various sources, manuscripts and papers from the Charles Ives Collection at Yale and, most impressively, fifty-eight interviews with people who knew or encountered Ives at different periods of his life. Completing Mrs. Perlis' enterprising work are more than eighty photographs of Ives, his family, friends, colleagues and memorabilia. If you are an Ives fan, you will not be able to exist without this book, so full of human and musical insights, of revealing anecdotes, and of the quiet yet compelling personality of the composer. If you are not an Ives fan, you will enjoy this book anyhow, from cover to cover.

Just enough space to remind you that John Cage's *Silence* has been reissued in paperback (Wesleyan University Press, $3.95). These lectures and articles, spanning the period 1939 - 1961, intrigue the reader as much as ever for their to some outrageous to others perceptive observations on music, musicians and by extension, the arts, philosophy, mysticism, religion and John Cage himself. **J.B.**

LET THEM LISTEN...

They May Love It!

By ARTHUR FIEDLER

It's hard for me to be patient with adults who forever lament the sad state into which young people have fallen. I speak particularly of my field, music, and those "crazes" through which youngsters migrate.

The Beatles and their music, as an example, are nothing new. One has only to remember the Charleston, black bottom, big apple, jitterbug, and other dances which sprung up in our own century to realize that young people are always attracted to what seems new, daring, or different.

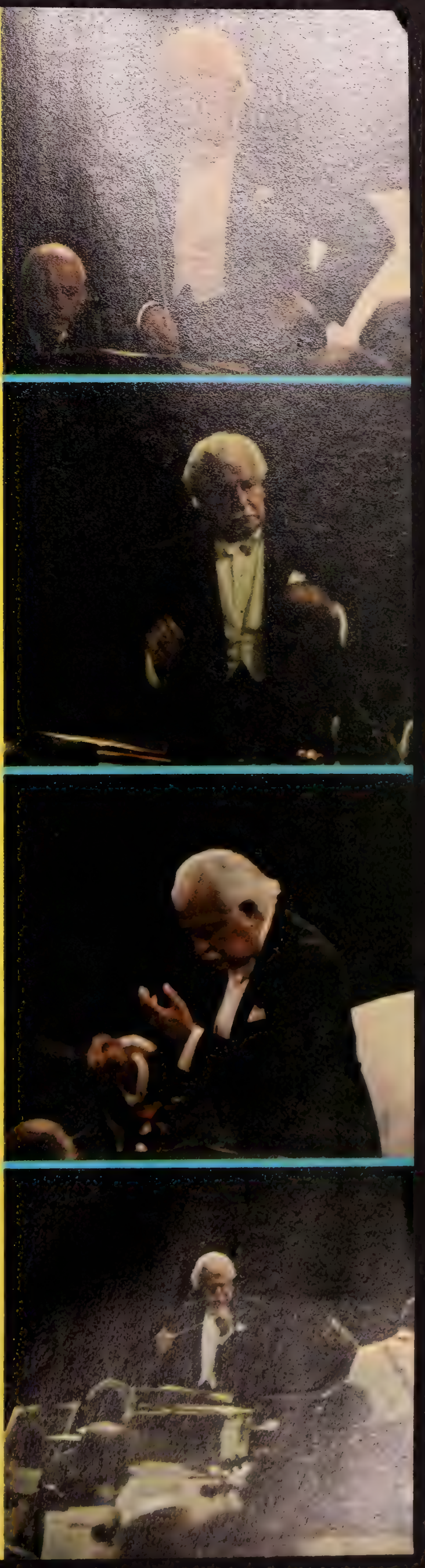
The phenomenon is not unique in our century. A hundred years ago a storm of protest swept through Vienna, then musical capital of the world, when young people began listening and dancing to a "far-out" innovation from Johann Strauss known as the waltz. Such reaction probably accompanied the introduction of the gavotte and minuet just as now with the twist, frug, bossa nova, swim and fish.

We must evaluate the music of any passing craze. I was in England on tour conducting the major symphony orchestras at the time of the Beatles' "swarming." I was intrigued by a music which became popular overnight. Three of my concerts were with the Royal Philharmonic at Liverpool. While there, I listened to the Mersey sound. American rock 'n' roll, undoubtedly one of its sources, is quite similar. As a musician, I was both amazed and pleased that it achieved a significant goal—bringing youngsters together to participate and enjoy.

When I returned to America, I decided to adopt the Mersey sound and beat for the Pops. The result was a concert version of the then-current Beatle Hit, *I Want to Hold Your Hand,* incorporating symphonic sound with music young people already had declared their own.

The Boston Pops recording of the song became a hit for the reason that it "reached" its audience. In this particular arrangement, a full symphony orchestra is used and if the recording did nothing more than expose youngsters to symphonic sound, it will have achieved something worthwhile. Exposure is the only road to understanding and appreciation.

In recent years we have been blessed by many new means of exposure—the radio, recordings and television. Schools conduct music appreciation courses as an integral part of the curricula. The number of symphonic organizations has grown. More and more money is spent on classical music. In the past few years, more money has gone for concert tickets than baseball-game tickets.



The many faces of Arthur Fiedler that are as famous as the American flag.

In developing a love for music, schools do their part. All other outside elements contribute, but, as in all other areas of educating a child, the home is the place where the most lasting education can transpire.

Let them listen. . .they may love it.

I don't mean the conscientious parent should flood the house with Beethoven from morning until night merely to pound Beethoven into the child. My career has been compounded on the theories that listening is a happy experience and that variety is both an essential and desirable part of learning.

The family living room should be a place where good music is often on the turntable, almost a background to activities. Much of the music will get through to the offspring!

How many youngsters appreciated the overture to *William Tell* because its strains means the Lone Ranger was about to gallop across the radio? Or how many young folks took to the *Grand Canyon Suite* because they were intrigued by the plodding mule sound in its *On the Trail* movement, or have been introduced to the classics by such works as *Carnival of the Animals, Peter and the Wolf* and Britten's *Young Person's Guide to the Orchestra?*

As the man charged with some of the responsibility of shaping musical taste, the orchestral conductor is constantly alert for new methods of capturing larger audiences, especially among young people, his audience of tomorrow.

A few years ago, an enterprising colleague of mine came up with the idea that his new recording of Tchaikovsky's *1812 Overture* would be enhanced by the use of real cannons. The recording reached a whole new audience and became a bestseller. I would hazard a guess that many buyers were people who were initially interested in hearing the record of the cannon fire and who subsequently found themselves loving the music itself. The popping of champagne corks and sounds of happy people, of laughter and gaiety similarly have brought the music of Johann Strauss to many people.

The wonderful thing about children is their open-mindedness. Too often, the laziness or unawareness of parents must take the blame for the lack of musical broadening in the youngster, and that's too bad because inherent musicality is in almost every child.

Often young people discover great music on their own. The current popularity of folk music and the guitar has created curiosity that has grown to embrace the folk music of Bach and the classical repertory of the guitar. Julian Bream is a classical guitarist who has become something of an idol because he communicates with young people on their own musical terms. It has been a reciprocal situation, however, for Bream also has successfully imparted to them the beauties of classical English folk music, a field that assuredly fell within the limits of the esoterica only a few years ago.

Heroes do much to enlarge musical experience for young people. Thirty-five years ago, when the big dance bands were the rage, Benny Goodman was one of the biggest heroes. He was also quite a good classical clarinetist, and effectively used his popular appeal to expose the youngsters of that day to classical music. His recording of Mozart's *Clarinet Concerto* introduced Mozart to a new following. Goodman effectively bridged the gap between craze and classic.

Another such giant on the popular scene is Al Hirt, the trumpeter. Hirt's recording of *Java* caught the fancy of the young and became a sensation hit. The phenomenon of an instrumentalist's becoming a star in the age of "Beatle" vocalizing was in itself something surprising.

Officials of the Pops, including myself and RCA, which records both the Boston Pops and Al Hirt, saw in Hirt a splendid opportunity for reaching the young audience. He is equally at home in Dixieland and popular music. He also is a musician of considerable serious training who frequently has made guest appearances with symphonic groups in his home city of New Orleans.

Hirt was invited to Boston to perform and record with the Pops. His programs accomplished precisely what we constantly strive for—a balance between familiar music, and Hirt on a more serious level. His fans listened, respectfully at first, because it was *their* Hirt performing, and then enthusiastically when they discovered that the music of Haydn, which many were possibly hearing for the first time, was pretty listenable in itself.

Later, we recorded an album, in which Al Hirt plays *Java* and *Trumpeter's Holiday,* but in which he is also soloist in that Haydn *Concerto.* I wouldn't be surprised if this album didn't only introduce a lot of people to the music of Haydn, but also caused them to discover that Haydn is not painful!

If kids are crazy for the Mersey sound, it may be because it is right for them even if it does seem like discord to their elders. The parent can inject more classical music into the scheme of things without causing indigestion. Let them listen to it. They may just like it. Rare is the person who can like something unless he is exposed to it. △

RODGERS



THE CONCERT HALL ORGAN
For Church, Synagogue or Home

ALTENBURG
PIANO HOUSE
1150 East Jersey Street · Elizabeth, New Jersey 07201 · (201) 351-2000
Your Representative for RODGERS, RUFFATTI, and GEMINI organs

"If music be the food of love
play on..."

William Shakespeare



"Your hair takes more abuse than any other part of your body. Spend 30 minutes with it at least once a month."

Julius Caruso



"I've seen good hair get a little dry, lack lustre, and become unmanageable from just everyday living.

Normal things like brushing, teasing, spraying, combing and shampooing can do it every time.

So I keep a record of every condition* Beauty Pack Treatment I give a customer.

And when I find they've gone about a month without condition,* I insist that they take the time out to get their hair back into shape...before I'll even go near them with a styling comb.

I use condition* because it's an intense 30-minute process. It contains more animal protein than any leading conditioner. It doesn't just coat the hair's surface. Its protein-rich cream penetrates and fills in dry porous areas on the hair shaft...makes hair look alive.

It restores body, texture and manageability...makes hair feel healthy to the touch.

These kinds of improvements take time. But it's time well spent. I've never seen it fail. Hair always looks, feels and acts better after 30 minutes of condition.*

Every woman needs it... every woman should use it."

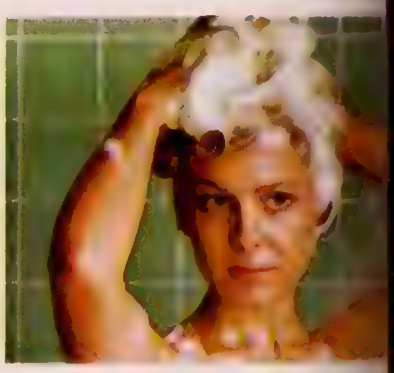




You douse it with hairspray



pinch it with clips



and wash the living daylights out of it.

condition*
The 30-minute treatment.

*TM © 1974 CLAIROL INC.

The John F. Kennedy Center for the Performing Arts

JANUARY 1975



SUCCESS. HOW TO HANDLE IT.

Handling success is knowing how to handle leisure with style. Knowing Old Fitzgerald is part of

Bill Wirtz, President of the Chicago Blackh handles his leisure time with style ...aboa his yacht, *Blackhawk*.

OLD FITZGERALD BOURBO

Kentucky Straight Bourbon Whiskey. 86 Proof and 100 Proof Bottled in Bond. Old Fitzgerald Dist. Inc., Louisville, Ky. Est. 1849.

You might measure success by what the Joneses throw away. And today, that's a pretty good measure.

Public officials and businessmen are watching your neighbor's—and your—garbage with a lot more interest than you think. They see our garbage as one of America's growing natural resources.

In 23 cities and counties across the nation these imaginative men are already reclaiming steel cans from the tide of municipal garbage.

In dozens of other communities, programs are underway to utilize household garbage as an energy source. To be burned as a supplement to coal and oil, to be used alone as a dry fuel, or to be converted into fuel oil and gas. And almost all of these programs also call for the recovery of steel cans.

Steel's magnetic property makes it the easiest material to reclaim. As a result, billions of these scrap cans are recycled in steelmaking, copper mining, detinning and ferro-alloy production. Soon, iron foundries also will be recycling steel cans.

St. Louis provides electricity for 25,000 homes by burning garbage. Chicago will generate electricity for 45,000 homes and conserve 100,000 tons of coal annually by burning garbage. By 1975, garbage-to-energy systems also will be operating in Baltimore, Ames, Iowa and Saugus, Massachusetts. The State of Connecticut expects to meet 11 percent of its electrical needs by 1985 by burning garbage. (Success doesn't come overnight.)

If energy is a problem in your city, consider keeping up with the Joneses. We'll try to give you a hand.

For more information write, Tinplate Producers, American Iron and Steel Institute, 1000 16th Street, N.W., Washington, D.C. 20036.

Sweet smell of success



Steel the recycled material

Tinplate Producers, American Iron and Steel Institute



Cruise South in Style

John Weitz Plaid Sport Coats, 69.95 • Raleighs Slacks, 30.00
Jack Nicklaus Blazer tailored by Hart Schaffner & Marx, 135.00
Hart Schaffner & Marx Slacks, 39.95

Raleighs

stagebill

January 1975 *Volume III, No.5*

CONTENTS

ODYSSEYS AND ODYSSEY
by Erich Segal

NATIONAL THEATRE
by Frank Getlein

THE PROGRAM

KENNEDY CENTER NOTES
by Leo Sullivan

JANUARY PERFORMANCE SCHEDULE

FACILITIES

PHOTOS: *Cover by Yoichi R. Okamoto; page 11 by Richard Braaten.*

Joseph P. Barbieri, *president & publisher*
Theodore P. Langdon, *senior vice president*
William J. Kofl, Jr., *general manager*

Karl B. Leabo, *senior editor & art director*
Judith Ravel Leabo, *managing editor*
Rima Calderon, *program editor*
Jamie McGlone, *assistant program editor*
Wendy Walden, *art associate*

Judith M. Pletcher, *advertising manager*

STAGEBILL is published monthly in Washington and Chicago. The Kennedy Center *Stagebill* is published in Washington by B&B Enterprises, Inc., Program Office, Kennedy Center, Washington, D.C. 20566. **Copyright © B&B Enterprises, Incorporated 1974. All rights reserved. Printed in U.S.A.**

Advertising Offices—Washington: Program Office, the Kennedy Center for the Performing Arts, Washington D.C. 20566, (202) 833-2897. *New York:* 275 Madison Avenue, New York, N.Y. 10016, (212) 686-7740. *Chicago:* 500 No. Michigan Ave., Chicago, Illinois 60611 (312) 565-0890.

Where Dining is A Performing Art

CANTEEN

La GRANDE SCENE

Restaurant Francais

Noon - 2:30 PM

6:00 PM until ½ hour after the last curtain

Cocktail Lounge

5:30 PM - as long as you linger

THE GALLERY CAFE

Intimate Continental Dining

11:30 AM until ½ hour after the last curtain

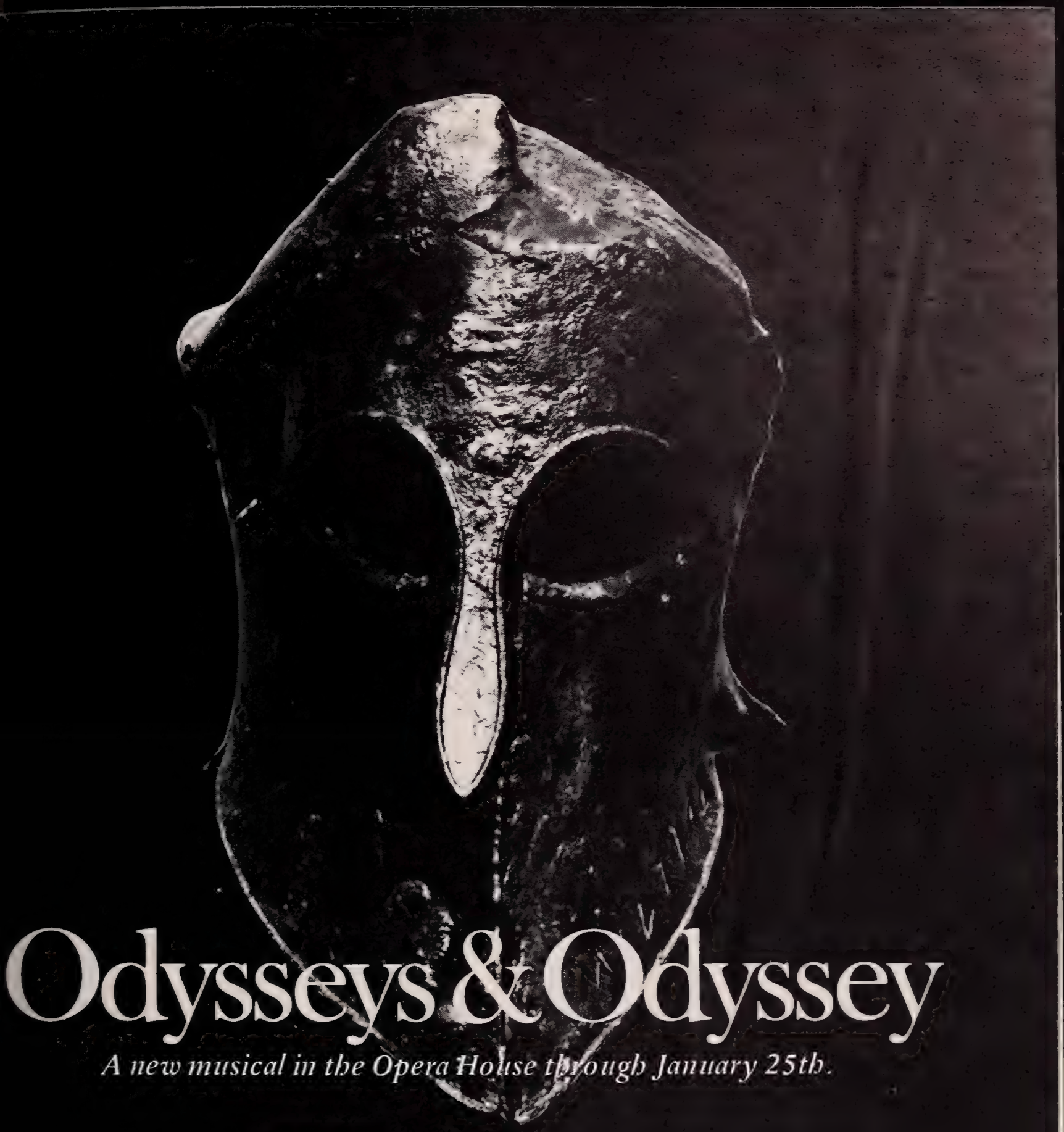
THE PROMENADE CAFETERIA AND OUTDOOR TERRACE

11:30 AM - 8:00 PM



Set sail for exotic ports in a brilliant tropical print
on beige. The jacket, skirt and fringed scarf in polyester jersey
by Shannon Rodgers for Jerry Silverman. Sizes 8-16, 178.00
The Designer Room, Washington, Chevy Chase and Tysons Corner.

WOODWARD & LOTHROP



Odysseys & Odyssey

A new musical in the Opera House through January 25th.

by Erich Segal

Yul Brynner is not the most famous actor to appear in a play based on the *Odyssey*. That honor goes to the man who gave Freud his Oedipus Complex. Yes, Sophocles first enters history not as a tragic playwright, but as a performer who showed immense terpsichorean agility in the role of Nausikaa, the lovely maiden who is Odysseus' last temptation. The play, incidentally, was the *Plautrai (Washerwomen)* and though it might be nice to report that Aeschylus played the male lead, we cannot go that far.

All this by way of saying that the idea of making a musical out of the adventures of the world's most adventurous adventurer is far from novel. Giraudoux might claim some capricious accuracy in calling his modern version *Amphytrion 38*, assuming 37 previous adaptations of that myth, but for the present story even *Odyssey 2001* would be an underestimation.

As a literary figure Odysseus has a curious history. It is all eloquently set down by W.B. Stanford in his new *Quest for Ulysses* (Praeger, 1974). What strikes one in this prodigious study is the ambiguous nature of Odyssean character. To fifth

century Athens he was both a villain on the tragic stage (odious in Sophocles, despicable in Euripides), and a hero on the comic one. Since comedies are always taken less seriously by scholars, the nasty aspect had a profound influence. But no writer damned Odysseus more than Dante, who places him in the depths of *Inferno* 26. And yet (here the eternal ambivalence toward the hero shows through), Dante cannot keep himself from speaking to the villain. And of course, what Dante longs to hear is more of Odysseus' adventures. He cannot help but admire the man's passion to become *del mondo esperto,* to learn all lessons of the world.

Odysseus is a strange combination of Faust and Don Juan (both equally damn-



Polyphemus captured Odysseus and his men in his cave and devoured several of them before Odysseus managed to blind the one-eyed giant and escape. From a 7th century BC. vase.

ed), of wandering scholar and wandering Jew. Joyce emphasized this last aspect in a work rivalling Homer for its epic affirmation of life. "Yes," cries Molly Bloom, aglow with passion. "Yes and her heart was going like mad and yes I said yes I will Yes."

The *Odyssey* is the nonpareil yes-poem, seizing the world in an embrace warmer than Molly's. Fire in Homer's *Iliad* burns a city, destroying a civilization and all civilized feelings. Fire in Homer's *Odyssey* cooks dinner, warms houses and lights the reunion of lovers. The story has everything a play could ask for—including songs (Sirens, bards, epic and ditty).

This playwright candidly confesses to pilfering the Homeric treasure chest. Why copy when you can steal? Have there ever been more spectacular exploits than the famed Trojan horse? A more fascinating drug-culture than the Lotus Eaters? In all of Western literature is there a more *fatale femme* than Circe, who turned men into swine? And then of course in the Cyclops episode we have the oldest and most successful comic vaudeville gambit. Homer's "I'm Nobody" makes Abbott and Costello look like freshman with their "Who's on first?" routine.

But our present musical *Odyssey* is no mere Odysseus-play. I think Ovid was the first classical author to suggest that Homer was in fact telling the story not of a man, but of a woman: Penelope waiting all those years for her all-too-wandering husband. And not alone, either. There were a hundred lusty young suitors clamoring for her hand—and everything attached to it. But her love transcended adversity as did that of Telemachus, the third figure in this triangular tale. Odysseus and Penelope had a son who, though he never saw his father, loved him steadfastly, until the image of his heart came real, making all his pain and longing seem worthwhile.

That's really our *Odyssey* 1975. And it is not merely because the Kennedy Center cannot afford to hire one hundred actors to play suitors, or the vast machines to build monsters like Scylla and Charybdis that we present our story on a somewhat smaller scale. For we concentrate on Odysseus' greatest achievement: his return to Penelope and Telemachus. The re-entry into domestic space seems infinitely more heroic than defeating some lumbering Cyclops (who anyway lived alone and miserable in a cave). Even in our nuclear age man's greatest achievement remains the nuclear family.

And that's something to sing about.

Erich Segal, classical scholar and translator, is better known as the author of *Love Story.* Mr. Segal is writing the book for the new musical based on *The Odyssey.*



"Quick ticket to Chicago. United, ya caught me."

At all three Washington area airports, United's Apollo computer can print your ticket in 10 seconds, and keep you on the move.

The spirit of Friendship Service. It's catching. Call United at 893-3400, or your Travel Agent.

The friendly skies of your land.

UNITED AIRLINES

"...if any American has written a finer play, I can't think what it is."
Edith Oliver in *The New Yorker* February 15, 1969



A Mobil Showcase Presentation

The Negro Ensemble Company production of "Ceremonies In Dark Old Men"

Monday, January 6, 9:00* p.m. on ABC-TV

Mobil

© 1975 Mobil Oil Corporation.

*(8:00 p.m. Central Tir

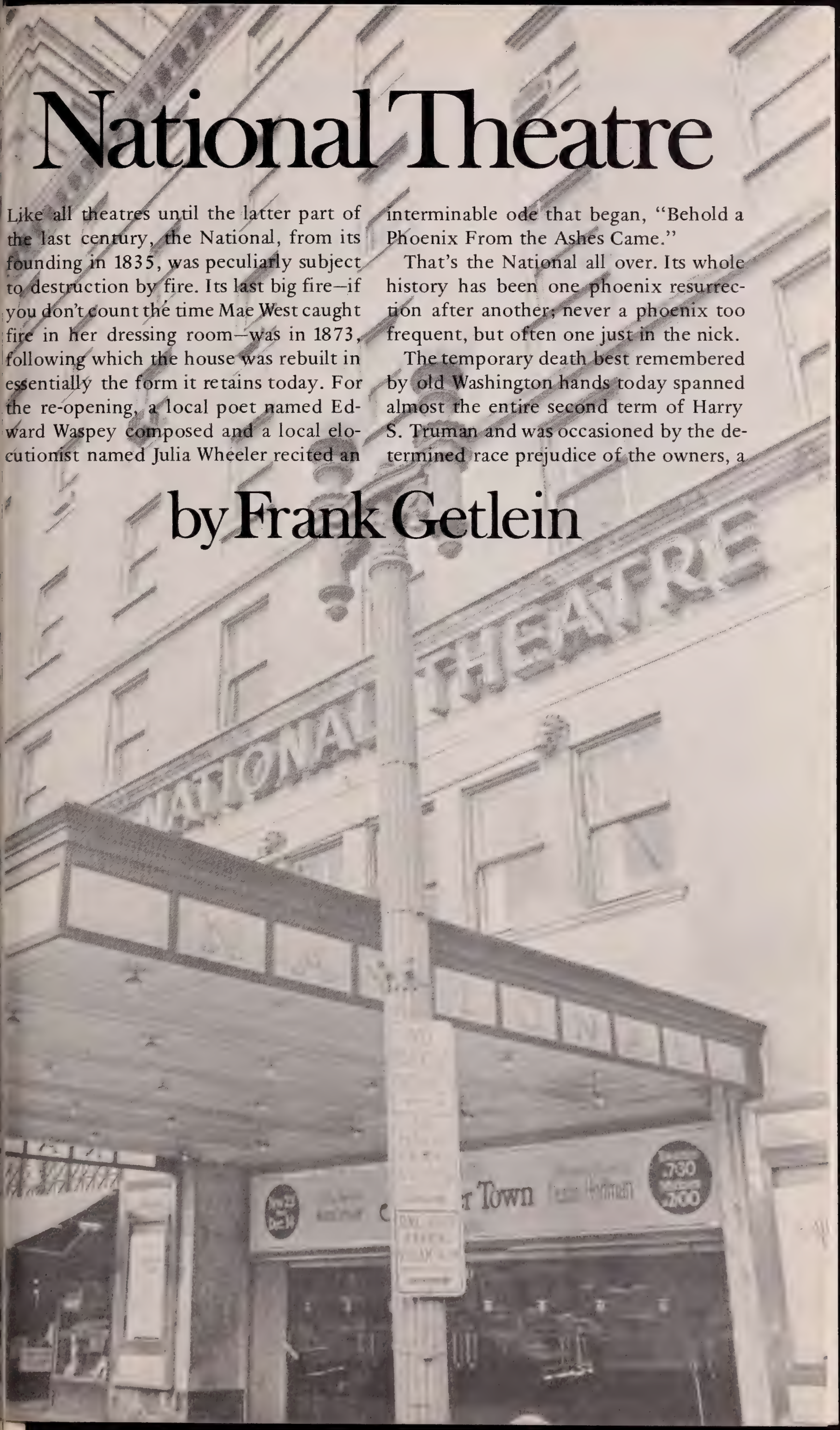
National Theatre

by Frank Getlein

Like all theatres until the latter part of the last century, the National, from its founding in 1835, was peculiarly subject to destruction by fire. Its last big fire—if you don't count the time Mae West caught fire in her dressing room—was in 1873, following which the house was rebuilt in essentially the form it retains today. For the re-opening, a local poet named Edward Waspey composed and a local elocutionist named Julia Wheeler recited an interminable ode that began, "Behold a Phoenix From the Ashes Came."

That's the National all over. Its whole history has been one phoenix resurrection after another; never a phoenix too frequent, but often one just in the nick.

The temporary death best remembered by old Washington hands today spanned almost the entire second term of Harry S. Truman and was occasioned by the determined race prejudice of the owners, a



New York firm wedded to the proposition that no theatre in a southern town—that's us—could afford to admit blacks. To the auditorium, that is: there were often blacks on stage and occasionally the soft-hearted owners would run a special Sunday evening performance for the city's black audiences to take in such shows as *Porgy and Bess, The Green Pastures* and Ethel Waters in *As Thousands Cheer.* Oddly enough, or perhaps not so oddly, before the Civil War the National admitted anyone with the price of a ticket, maintaining a reserved "gallery for persons of color" at 25 cents a seat compared to a one dollar top.

In 1948 the National avoided the mounting race problem by becoming a movie house, re-opening in 1952 with an integrated audience that included President Truman having the time of his life at *Call Me Madam.*

The best kind of resurrection, of course, as even the phoenix would agree, is one that takes place before death, not after, and that is the kind just begun for the National. The long-term lease held by the New York based theatrical firm, the Nederlander Corporation, has been purchased by the New National Theatre Corporation, which has hired the John F. Kennedy Center for the Performing Arts to manage its property.

The new arrangement gives solid promise of the National's not only continuing its traditional function as a Washington showplace of pre-Broadway productions and of national companies of Broadway successes, but of its adding several other functions important to the theatrical life of the city.

The management advantages are obvious. The Kennedy Center has an existing management team that has proven itself thoroughly able in the running of theatres in Washington. Overhead will thus be cut considerably and the National's direction may be expected to improve simply because the new management is a local management.

The theatre will also take on the role, hitherto non-existent, of overflow house for unusually popular Kennedy Center productions. Last season's *Jumpers,* for example, ran an unprecedented ten weeks here and could probably have run another three or four, but the house had been contracted for long in advance. It will be possible now for Kennedy Center successes to continue their "natural" box office runs rather than always being limited engagements.

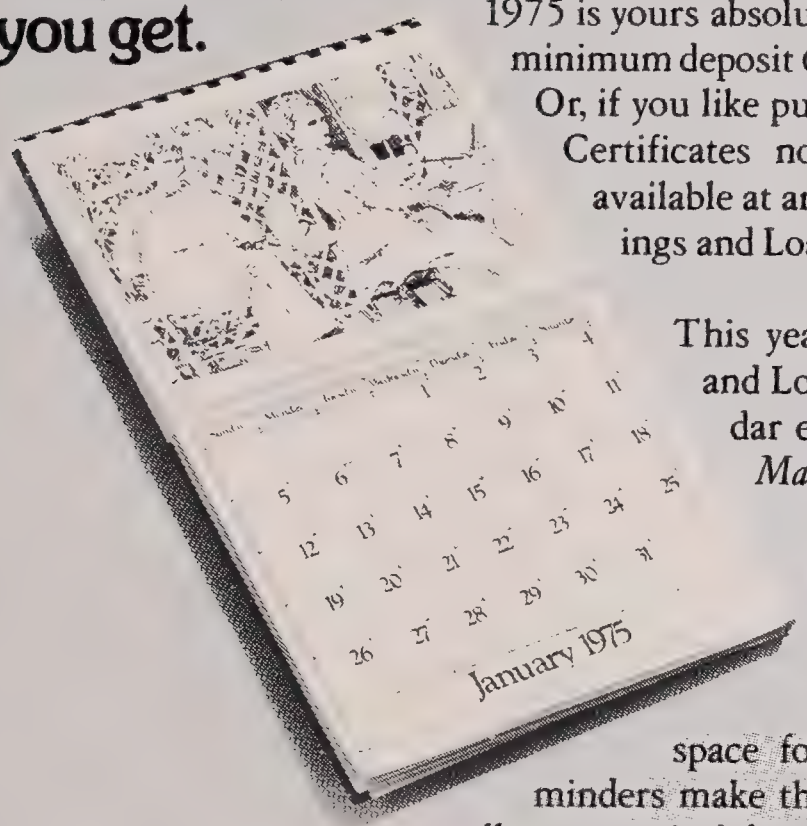
Speaking of box office, the Kennedy's Instant-Charge system is now available for National patrons.

Next season, the Kennedy Center plans to deal exclusively in American plays,



Our 1975 Limited Edition Calendar.

This is what you get.



Our beautifully designed appointment calendar for 1975 is yours absolutely free when you open a no minimum deposit 6% Passbook savings account. Or, if you like purchase any of the High Yield Certificates now being offered. Both are available at any office of Chevy Chase Savings and Loan.

This year, the Chevy Chase Savings and Loan Maryland Heritage calendar explores the life and times of *Maryland 1875*.

Twelve specially commissioned drawings, together with exciting historically documented text, and space for notes, dates and daily reminders make this an extraordinary art piece as well as a practical day-to-day calendar. You'll receive your copy, free, when you open your new year's savings account at Chevy Chase Savings and Loan.

Of course, if you are already a Chevy Chase Savings and Loan customer, your calendar has been set aside and can be picked up at your convenience.

This is how you get it.

I'd like more information regarding:
☐ The 6% Passbook ☐ High Yield Certificates

Name_____
Address _____
City_____ State_____ Zip_____

Chevy Chase Savings and Loan, 8401 Connecticut Avenue, Chevy Chase, Maryland 20015.

Chevy Chase Savings & Loan

a stock corporation

Friendship Heights Office:
5424 Western Avenue
Chevy Chase Center
Chevy Chase, Maryland 20015

Main Office:
8401 Connecticut Avenue
Chevy Chase, Maryland 20015
Telephone: 652-1551

Aspen Hill Office:
4090 Aspen Hill Road
Aspen Hill Shopping Center
Wheaton, Maryland 20906

All savings at Chevy Chase Savings and Loan are insured up to $40,000 by the Maryland Savings-Share Insurance Corporation.



You are cordially invited to give a delightful party at the Sheraton Carlton. R.S.V.P. 638-2626

Sheraton-Carlton Hotel
SHERATON HOTELS AND MOTOR INNS.
A WORLDWIDE SERVICE OF **ITT**
16th & K STS., N.W.,

HOW ABOUT A BITE AFTER THE SHOW?



Live entertainment. Disco dancing. Wicked cocktails. After theater supper. Unforgettable dining.

And some very original sins, all in one darkish devilish mixture of places called The Apple of Eve, in Loews L'Enfant Plaza Hotel. Reservations: 484-1000.

The APPLE of EVE

new and revived, in celebration of the Bicentennial. This means that the British plays the Center has become known for will be booked into the National, including a new play by Harold Pinter.

More new plays in general will be sought for the National by the new management and the theatre will also become available for local dramatic, ballet and music groups. Kennedy Center Chairman, Roger L. Stevens has pledged half of the National's profits to the support of local groups and the rent of the National to such groups will be substantially less than that of either the Eisenhower or the Opera House at the Center.

Obviously, all this envisions close cooperation between the Center and the National, but the Center is by no means "taking over" the National. The New National Theatre Corporation is an independent entity presided over by Washington lawyer Maurice B. Tobin. Donn B. Murphy is secretary, Gerson Nordlinger, longtime local arts patron, treasurer. Other board members at the moment include Joan Tobin and Aldus Chapin, former director of the Corcoran Gallery of Art, now of the Washington Performing Arts Society. The board will eventually comprise 10 or 12 and include members representative of the community, of the business community, of area theatre and other segments of the population.

All in all, this latest rise of the National's fabled bird from the flames of rumored dissolution promises a substantial augmentation of the already flourishing theatre in Washington. May the new incarnation, like Ms. Wheeler's ode celebrating the last but three or four, be interminable.

Frank Getlein is critic-at-large for the *Washington Star-News.*

NO SMOKING in any of the auditoriums. The taking of photographs and the use of recording equipment in any of the auditoriums during a performance are strictly forbidden.

FIRE NOTICE: The red lighted exit sign nearest to your seat is your shortest route to the street. In the event of fire or other emergency please do not run—*walk to the nearest exit.*

The best way to get there.

After you've arrived.



Mercedes-Benz



ARLINGTON:
AMERICAN SERVICE CENTER
585 N. Glebe Road—525-2100

FAIRFAX:
H.B.L. INC.
9711 Lee Highway—591-9600

WASHINGTON:
McNEY MOTORS, INC.
1513 Rhode Island Ave., N.E.—529-7600

ROCKVILLE:
DESKIN MOTOR CO.
15401 Frederick Road—340-0900

BETHESDA:
McNEY MOTORS, INC.
4800 Elm Street—656-4444

SILVER SPRING:
HERB GORDON'S AUTOWORLD
Montgomery Auto Sales Park—890-6200

Dinner is waiting in the wings.



OMELETTE MENU:

Omelettes: 14 varieties with endless possible combinations.
Dessert omelettes and souffles *(available evenings only).*
Distinctive Cooling Drinks: May Punch, Kir and Mimosa.
Espresso/Cappuccino

Clyde's

New Omelette Room
3236 M Street, N.W.
Georgetown/333-9180
Mon.-Thurs. 11:30-1:30
Friday 11:30-2:30
Sat. & Sun. 10:00-2:30

OLD EBBITT GRILL

Newer Omelette Room
1427 F Street, N.W.
Downtown/347-5560
Mon.-Thurs. 11:15-Midnight
Fri. & Sat. 11:15-1:00
Sunday Brunch

One hour complimentary parking on same block in Park & Shop lots.

John F. Kennedy Center for the Performing Arts

ROGER L. STEVENS
Chairman

MARTIN FEINSTEIN
Executive Director

JULIUS RUDEL
Music Director

CONCERT HALL

The Vienna Choir Boys appear on page 19A.

The Boston Symphony Orchestra appears on page 20B.

Friday Evening, January 3, 1975 at 8:30

NEW AUDIENCES **presents**

Great Guitars

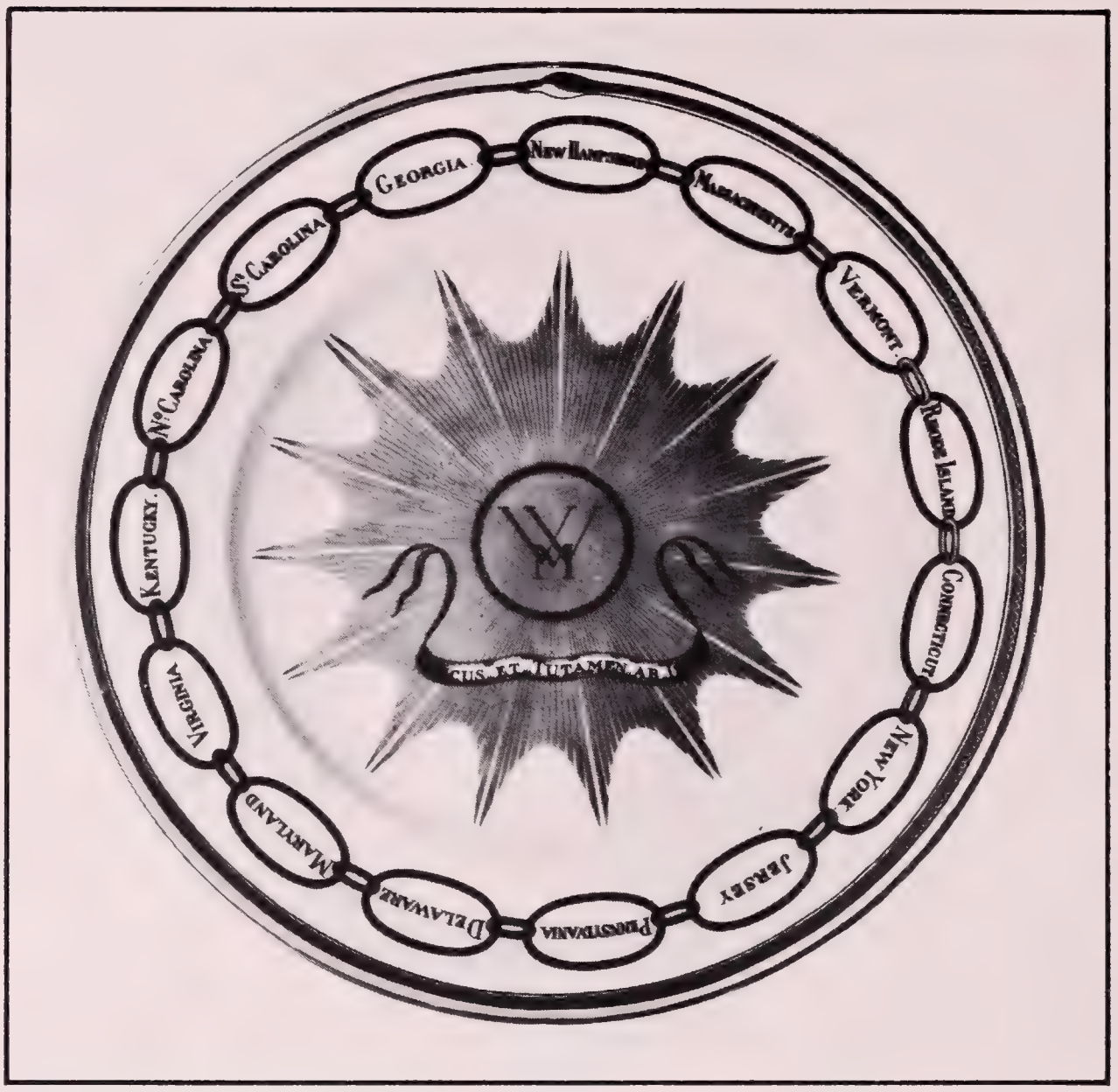
with

Charlie Byrd

Herb Ellis

Barney Kessel

Produced by New Audiences Productions Inc.
Julius J. Lokin, Arthur S. Weiner
153 West 82nd Street, New York, N.Y. 10024
Advertising: Erwin Frankel Productions



Haviland's porcelain reproduction of the Martha Washington Plate. An exquisitely handpainted replica of an existing plate of Chinese Export ware, part of a 45-piece set presented to Martha Washington in 1796 by Andreas Everardus Van Braam Houckgust of the Dutch East India Company. Haviland was first commissioned by the United States to reproduce the plate for our country's Centennial. To celebrate the Bicentennial, Hutzler's has exclusively commissioned Haviland in France to reproduce the dinner-sized plate, an heirloom beyond compare. For spring delivery in a limited edition of twelve numbered plates, each $1200. China Shop—all stores

HUTZLER'S

Downtown Towson Westview Eastpoint Southdale

BALTIMORE, MD.

Meet the Artists

Guitarist **Charlie Byrd** works with equal ease in the idioms of both classical music and jazz. Byrd learned guitar from his father, performed with local bands and, after a stint in the Infantry, worked for Army Special Services in a traveling G.I. orchestra. While in Paris, he met the late gypsy guitarist Django Reinhardt; that encounter crystallized Byrd's determination to follow jazz as a career. After the war, Byrd played pick-up jazz jobs and gradually became a familiar figure on the New York jazz scene, performing with Sol Yaged, Joe Marsala, Alvy West and Freddie Slack. During the late 1940s, he decided to study classical guitar. He studied composition with Thomas Simmons and classical guitar with Sophocles Papas, and in 1954, Byrd received a six-week scholarship to study with Andres Segovia in Siena, Italy. Byrd's performance style began to consist of playing both blues and Bach in the same program. The technical proficiency derived from his classical training opened up a new level of performance – jazz played on a classical guitar without a pick or amplification. In 1956, Byrd produced an album on the Savoy label, *Blues for Night People,* and has since produced more than 40 albums of his own and has been featured on more than two dozen others. His work has appeared on Offbeat, Riverside, Verve and Savoy labels and he is currently recording for the Columbia label. In 1962, Byrd and saxophonist Stan Getz recorded *Jazz Samba* for Verve. From 1957-67, Byrd, working with bass and drums, played at the Showboat Lounge in Washington, D.C. Currently, he is working a new music room, The Black Circus. He has made numerous appearances on television, including performances on such shows as the *Tonite, Perry Como, Edie Adams, David Frost* and *Steve Allen Shows.* He has also starred on his own half-hour TV show from Washington, D.C., and has been the subject of two TV productions devoted to his special contribution to American music. Byrd and his Trio have appeared at the Newport, Monterey, Longhorn and Virginia Beach festivals, and Byrd himself has won most major awards available to a guitarist, including *Downbeat* magazine's International Critics' Poll and, for several years running, the *Playboy* Jazz Poll. Byrd performs classical recitals and concerts, and in recent years has performed with the National, Baltimore and Minneapolis Symphonies and the Feldman String Quartet. He has produced three albums of classical music. Two of the highlights of his career have been performances at the White House. In 1964, Byrd and his group gave a recital for the sons and daughters of congressmen, sponsored by Mrs. Johnson. In November 1967, he and the Quintet performed for the entertainment following a State Dinner for the King and Queen of Nepal; two years later he toured Africa for the State Department's Cultural Presentation Program. In 1970, Byrd recorded and performed the score for a full-length feature Hollywood film called *Bleep.* He also composed the score for the Broadway play *The Conversion of Private O'Connor.* In recent years, Byrd has made a two-week tour of Australia and New Zealand, performed a concert with the Boston Symphony Orchestra with Arthur Fiedler conducting, and has been studying the work of Ravi Shankar, with whom he studied in 1967.

Herb Ellis was born in McKinney, Texas, on August 4, 1921. He joined Glen Gray's Casa Loma Orchestra in 1944, and then got an offer from Jimmy Dorsey. In his first full-time professional year, Ellis played guitar on record dates with Louis Armstrong, Jack Teagarden, Bob Crosby, Hot Lips Page and Bobby Hackett. Subsequently, he joined Soft Winds, a vocal-instrumental trio, recording for Majestic and composing together several tunes, including "Detour Ahead," which was to be recorded by Billie Holliday. In 1953, he replaced Barney Kessel in the Oscar Peterson Trio and made his first trip to Europe as part of the Jazz at the Philharmonic package of Norman Granz. Ellis made several more trips to Europe and stayed with Peterson until November 1958. He still regards these as some of his most exciting years in jazz. Ellis went west in 1961, and made his musical base in Donn Trenner's band on the *Steve Allen Show.* His favorite guitarists include Barney

Mount Vernon College
1875 - 1975

This month dozens of career-minded Mount Vernon College women are studying drama in theaters in London, cinema verité in studios in Rome, and ecology in the deserts and mountains of Colombia, South America. Study abroad is part of all four-year degree programs in Washington's oldest women's college. So is learning by working in Washington's national and international community.

Contemporary women choose Mount Vernon College where Washington and the world is their extended campus.

2100 Foxhall Rd., N.W.
Washington, D.C. 20007

Call: 202-331-3444

Los Gitanos
(The Gypsies)

The only Spanish Restaurant open for after theatre dining.



Finest Spanish Cuisine

•

Flamenco Entertainment

Luncheon: Tues.-Fri. 11:30-2:30
Dinner: Tues.-Sun. 6:15-12 P.M.

Reservations 872-8184
Free Dinner Parking

2121 P Street, N.W.
Georgetown House

Kessel, the late Wes Montgomery, Jim Hall, Johnny Smith, Tal Farlow, Djano Reinhardt, Joe Pass, George Van Eps and Charlie Christian.

Like Herb Ellis, **Barney Kessel** has been strongly influenced by Charlie Christian, the pioneering modern jazz guitarist who died in 1942. He comes from Oklahoma, and it was there that he met Christian when he was 16. Born on October 17, 1923, Kessel joined the Chico Marx Orchestra under director Ben Pollack, the jazz drummer, the remnants of whose band were welded into Bob Crosby's Orchestra in 1934. By the following year, Kessel was sufficiently well known to play in the Norman Granz film, *Jammin' the Blues,* alongside veteran tenor saxophonist Lester Young. In 1945, Kessel joined the first big name band he was to work for, that of Charlie Barnet. Then followed work with Hal McIntyre and Artie Shaw. His first records were with Shaw in 1945 when the band included such people as Dodo Marmarosa on piano and Lou Fromm on drums. Fromm and Marmarosa were with Kessel on the first date he recorded under his own name; this session, for Atomic label, produced "Atom Buster," "What Is This Thing Called Love," "Stick Chick" and "The Man I Love." It took place in Hollywood in 1946, and the other musicians were Herbie Steward (sax), Johnny White (vibes) and Morris Rayman (bass). In 1952 he went on tour with the Oscar Peterson Trio (Ray Brown on bass) as part of the Philharmonic package, touring 14 countries. He left and became Music Director for Bob Crosby's television show in 1954. Kessel has recorded with most of the great jazz artists, from Kid Cry and Charlie Parker to Lester Young and Oscar Peterson. For years, he worked in jazz and studio camps and was equally respected in both. Early in 1969, he decided to go to London, made his headquarters there and led various small groups in England, France and Italy. In Paris, he recorded with Stephane Grappelly. Kessel returned to California in January 1970, and formed a new quartet, The Cornucopia, which made its local debut at Donte's. In July and August of last year, he set up two seminars in Hollywood, including private instruction for guitar, improvisation instruction for all instruments and career advice for musicians, singers and arrangers.

John F. Kennedy Center for the Performing Arts

ROGER L. STEVENS
Chairman

MARTIN FEINSTEIN
Executive Director

JULIUS RUDEL
Music Director

CONCERT HALL

Sunday Afternoon, January 5, 1975 at 3:00

Washington Performing Arts Society

ALDUS H. CHAPIN, President

PATRICK HAYES, Managing Director

DOUGLAS H. WHEELER, Manager

and

S. Hurok

present

The Vienna Choir Boys

ANTON NEYDER, *Musical Director*

DIETRICH BUXTEHUDE (1637-1707)	Cantate Domino
JACOBUS GALLUS (1550-1591)	Haec Dies Repleti Sunt
PETER PLANYAVSKY (born 1947)	Sanctus-Benedictus, from the "Missa Viennensis"
BENJAMIN BRITTEN (born 1913)	A Selection from "A Ceremony of Carols"

Intermission

Abu Hassan

Comic Opera in One Act

By CARL MARIA VON WEBER (1786-1826)

Adaptation, staging, and costumes: Ilka Peter

The Story of the Opera

Abu Hassan and his wife, Fatima, live in the greatest poverty in the city of Baghdad. In

his despair, Hassan decides to feign death because, according to an old custom, each surviving dependent who is destitute can receive from the Caliph a pouch of money for the spouse's funeral.

While the supposed widow hurries to the palace, Hassan is pressed hard by his creditors, led by Omar, the money-changer. Omar eventually agrees to redeem all the bonds on Hassan's behalf.

Fatima returns with a well-filled pouch which she has received from Zobeide, the Caliph's wife. Hassan decides to repeat the game; this time Fatima feigns death, and he hurries off to the Caliph.

Omar appears and is delighted to find Fatima alone. He declares his love for her and presents her with Hassan's receipted bonds. He is just about to lock them in Fatima's cash-box when suddenly he hears Hassan returning home. Fatima pretends that Hassan is dangerously jealous, and she hides the timid Omar.

Hassan returns in high spirits with a sack of money. Fatima secretly leads him to believe that Omar was caught like a bird, and the couple plays the roles of wildly jealous husband and conscience-stricken wife. Hassan searches for the key to the cash-box, knowing full well that Omar has it in his hands. Finally Omar throws the key to Fatima, but it falls at Hassan's feet. Hassan feels it it time to "discover" Omar, but he is interrupted by royal messengers.

The Caliph and Zobeide have had a quarrel about exactly who has been widowed, Hassan or Fatima. They make a bet; the Caliph sends Mesrur, and shortly afterward, Zobeide sends her maid, Zemrud, to establish the true facts of the situation.

Mesrur reports that Hassan is a widower while Zemrud, on the other hand, claims that Fatima is mourning the death of her husband.

So, to settle the dispute for themselves, the Caliph and his wife go off to see Hassan and Fatima, only to find them both dead!

Carried away by their passion for betting, they are determined to find out who died first. The Caliph offers a reward of 1,000 gold coins to whomever can give this information. Hassan leaps up and declares that he had died first, and for this information is eligible for the reward.

Realizing that their desperate poverty had driven them to their action, the wise Caliph not only forgives them their fraud, but orders that the reward be paid to Hassan as well.

Intermission

FRANZ SCHUBERT (1797-1828)	Nachtgesang im Walde (Forest Nocturne)
	Staendchen (Serenade)
WOLFGANG AMADEUS MOZART (1756-1791)	Das Bandel (The Ribbon)
	Folk Songs (To be announced)
JOHANN STRAUSS (1825-1899)	Tales from the Vienna Woods
	Thunder and Lightning — Polka

Mercury and Deutsche Grammophon Records
Exclusive Management: HUROK CONCERTS, INC., 1370 Ave. of the Americas
New York, New York 10019

JOHN F KENNEDY CENTER
FOR THE PERFORMING ARTS

GIFTS FROM OTHER COUNTRIES

ARGENTINA—a brass sculpture by Libero Badii and two oil paintings by Raquel Forner for the box tier of the Opera House.

AUSTRALIA—a set of seven tapestries for the South Gallery representing The Creation which were designed by John Coburn and woven at the French factory, Aubusson.

AUSTRIA—a crystal chandelier in the Opera House and additional light fixtures.

BELGIUM—mirrors for the Grand Foyer, and for the Opera House.

CANADA—Eisenhower Theater stage curtain.

COLOMBIA—a metal sculpture by Eduardo Ramirez on the south circular drive.

FINLAND—chinaware for the Gallery and the Promenade restaurants.

FRANCE—two tapestries by Henri Matisse and two sculptures by Henri Laurens for the box tier lobby of the Opera House.

GERMANY—bronze panels sculptured by Jurgen Weber placed along the Entrance Plaza.

GREAT BRITAIN—a sculpture by Dame Barbara Hepworth for Concert Hall box tier.

INDIA—twenty specially designed planters for the Grand Foyer, Hall of Nations and Hall of State.

IRAN—two identical silk and wool rugs especially designed and made in Nain for the South Lounge of the Opera House.

IRELAND—Waterford crystal chandelier with four matching sconces for the South Lounge of the Opera House.

ISRAEL—artworks and complete furnishings for the Concert Hall lounge.

ITALY—all the marble for the exterior and interior of the building, cut to specification.

JAPAN—the Opera House stage curtain.

LESOTHO—a mohair tapestry.

NORWAY—eleven crystal chandeliers for the Concert Hall.

PAKISTAN—two rugs designated for use in the lounges of the Eisenhower Theater.

PORTUGAL—ceramic tiles created by Mario Silva for planters in the South Gallery.

SPAIN—two tapestries reproduced from original paintings by Goya for exhibition in the South Lounge of the Opera House.

SRI LANKA—two hand-crafted, standing brass oil lamps.

SWEDEN—eighteen crystal chandeliers for the Grand Foyer.

SWITZERLAND—a sculpture by Willy Weber for the Concert Hall lobby.

THAILAND—Thai silk for furnishings.

TUNISIA—reproduction of a 3rd cen. mosaic.

TURKEY—four porcelain vases designed by Professor Muhsin Demironat.

YUGOSLAVIA—tapestries by Jagoda Buic and Matefa Rocici.

Meet the Artists

The Vienna Choir Boys was organized by the decree of Emperor Maximilian I 477 years ago — six years after Columbus discovered America. The Choir sang only for the Hapsburg monarchs until the end of the Austrian Empire after the First World War. In the economic confusion which followed, the school was reorganized through the devotion of its rector, the late Father Josef Schmitt; and with no government support, the Boys began to earn their own way through performances in Vienna and by touring throughout the world.

Thousands of boys are brought to the school each year by hopeful parents, but fewer than 100 are selected. After two years of rigorous training these boys are divided up among the three performing choirs that the school maintains. One is always in residence in Vienna for services in the Hofmusikkapelle. The other two are available for touring.

At home in Vienna the Choir Boys occupy a former palace near the city's center which is surrounded by a park suitable for running and games. In summer they go to the mountains to a charming house in Hinterbichl.

When a boy's voice changes, his service with the Vienna Choir Boys is over. But he isn't a "has-been" at the age of 13 or so. The organization maintains another home in Vienna and cares for the boys, seeing them through their education and preparing them, whenever possible, for their chosen place in life.

Many become professional musicians like their distinguished former colleagues in the Choir — Schubert, Haydn and a host of others. More enter the professions. When Father Schmitt had a reunion party for his former boys several years ago, 37 of those attending held doctor's degrees.

John F. Kennedy Center for the Performing Arts

ROGER L. STEVENS
Chairman

MARTIN FEINSTEIN
Executive Director

JULIUS RUDEL
Music Director

CONCERT HALL

Washington Performing Arts Society

ALDUS H. CHAPIN, *President*
PATRICK HAYES, *Managing Director*
DOUGLAS H. WHEELER, *Manager*

presents

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*
Colin Davis, *Principal Guest Conductor*

NINETY-FOURTH SEASON

Monday Evening, January 13, 1975 at 8:00

COLIN DAVIS, *Conductor*
JANET BAKER, *Soprano*
RICHARD CASSILLY, *Tenor*

MOZART Symphony No. 29 in A, K. 201

Allegro moderato
Andante
Minuet
Finale: Allegro con spirito

Intermission

MAHLER Das Lied von der Erde (The Song of the Earth)
for Tenor, Contralto and Orchestra

Das Trinklied vom Jammer der Erde
(The Drinking Song of Earth's Sorrow)

Der Einsame im Herbst
(The Lonely One in Autumn)

Von der Jugend (Of Youth)

Von der Schönheit (Of Beauty)

Der Trunkene im Frühling
(The Drunken One in Springtime)

Der Abschied (The Farewell)

Janet Baker, *Contralto*
Richard Cassilly, *Tenor*

The Boston Symphony Orchestra Records
Exclusively for Deutsche Grammophon

Baldwin Piano
Deutsche Grammophon & RCA Records

Notes on the Program

Symphony No. 29 in A, K. 201

WOLFGANG AMADEUS MOZART
(1756-1791)

The date on the manuscript of this composition is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others. Mozart was 18, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Writing symphonies for princes, young Mozart often seemed to make fun of ceremony. This one has none at all. It is still a favorite, and naturally so, for it is the most direct and personal symphonic expression of the lad of 18, written with the true simplicity and disregard for show which was natural to him. It is really a string symphony lightly colored by oboes and horns, moderate in tempi. There is not a single proclamation. It begins with a quiet string figure which builds with a series of sequences to a comfortable *forte* and proceeds in like vein.

The development is close and flowing. The *Andante* is a delicate song by the muted strings; the Minuet is built on a rhythmic figure, which ends the movement with unexpected suddenness in the winds. This is a symphony of abrupt endings, making concise witty points and having no use for reiterated cadences. The *Allegro con spirito* moves in a light, rapid 6/8 beat, with *staccato* punctuation to an amusingly sudden end. Mozart leads us to expect a long, dominant-tonic peroration but breaks off and gives us an upsweeping scale and two short chords.

—by John N. Burk

Das Lied von der Erde (The Song of the Earth)

GUSTAV MAHLER
(1860-1911)

Mahler derived (and did not hesitate to adapt) his texts for *Das Lied von der Erde* from Hans Bethge's *The Chinese Flute*, a German translation of Chinese poems dating back something over a millennium. In the Bethge version they are already suffused with world-weariness, but Mahler added still more emphasis on the joys of withdrawal from the temporal plane—sometimes even repeating sentiments he had expressed in his very earliest writings. Paul Stefan puts it succinctly: "A splendid, delicate, yet earth-born perfume of melancholy rises from these pages. It is as though one had entered into a kingdom of hopelessness, whose benumbing atmosphere one cannot escape. Mahler was so impressed by the book that he chose seven of these poems and translated them into his language. He not only clothed them with music; he also remodeled Bethge's words, as he felt and needed them."

Five of the six movements in *Das Lied von der Erde* are settings of individual poems. For his finale Mahler combined two under an omnibus subtitle of his own devising, with an intervening orchestral interlude. The original sources are as follows: Nos. 1, 3, 4 and 5 are

from poems by Li-Tai-Po (702-763); No. 2 is from a poem by Tschang-Tsi (c. 800); No. 6a is from a poem by Mong-Kao-Yen (eighth century); No. 6b is from a poem by Wang-Wei. The subtitle invites comment for another, quite unrelated reason. Note that Mahler, mindful of Beethoven and Bruckner before him, pointedly eschewed any numerical designation for this music. To be sure, he did subsequently compose a Symphony No. 9, which he was wont to speak of mischievously, perhaps sardonically, as his "Tenth"—and chronologically it was. The terrible irony is that Mahler did not live to hear either of his "Ninths"; he was six months in his grave when the première of *Das Lied von der Erde* was given in Munich on November 20, 1911, Bruno Walter conducting.

Walter has left us an extremely ex-post-facto (1936) but nevertheless fascinating account of his impressions on first seeing the score of *Das Lied von der Erde.* Remembering that he had been a Mahler protégé for years, this report is worth citing for its insights into the special nature of the work by comparison to its predecessors: "Can the man who reared the structure of the Eighth [symphony] 'in harmony with the Everlasting' be the same as the author of the *Trinklied*—the man who slinks alone, in autumn, to the trusty place of death in search of comfort, who looks at youth with the commiserating eyes of age, at beauty with muted emotion, who seeks to forget in drink the senselessness of life and finally leaves it in deep melancholy? Is it the same master who, after his gigantic symphonies, constructs a new form of unity out of six songs? He is scarcely the same as a man or as a composer. All his previous work had grown out of his sense of life. Now the knowledge that he had serious heart trouble was, as with the wounded Prince Andrei in Tolstoi's *War and Peace,* breaking his inner hold on life. The loosening of all previous ties altered his entire outlook. *Das Lied von der Erde* is, in terms of the sentence of Spinoza . . . written *sub specie mortis.* Earth is vanishing; he breathes in another air, a new light shines on him—and so it is a wholly new work that Mahler wrote: new in its style of composition, new in invention, in instrumentation, and in the structures of the various movements. *It is more subjective than any of his previous works* [italics added] . . . here, while the world slowly sinks away, the 'I' becomes the experience itself—a limitless range of feeling opens for him who soon will leave this earth. Every note carries his individual voice; every word, though based on a poem a thousand years old, is his own."

A brief overview of Mahler's programmatic layout may be helpful. It should not be untoward to say first that the title is not meant to be taken literally. It is not the earth that sings in this music. The work is not about nature at all. Rather, it attempts to sum up (there seems to be no less grandiloquent way of saying this) an artist's philosophy of human existence. To this end the texts are carefully ordered. No. 1 is frankly epicurean; earth will endure, not man. No. 2 is retrospective; the old poet despairs of finding love again, and longs for rest. No. 3 reflects the merriment of youth in the watery mirror of a pond. No. 4 tells of lovers wandering through an enchanted landscape. No. 5 returns to pessimism; life is a dream, so let us sleep the sleep of drunkenness. No. 6 finds the poet perceiving the world in a deep sleep, yearning to find his friend so that he may bid him farewell, resolving to seek happiness away from home no more, and resignedly awaiting his end.

The unfoldment of *Das Lied von der Erde* is so "right" that one shrinks from dissecting this exquisite musical organism merely to have its internal perfection attested. The prevailing tonality, for those who care, is A minor; thus the listener is not unprepared for the nakedness of C major at that point where the final bars join with infinity. A distinctive motto of three notes—A-G-E, descending—may be discerned in all six movements, though it is frequently elusive (so that, for example, an inversion of it appears at the outset of No. 3).

Of course it is no accident that the textual glances backward to youth, beauty, and spring evoke an earlier Mahler stylistically. As usual with this master builder the last movement is the broadest, synthesizing all that has gone before. In the opening measures of the finale yet another metamorphosis of the motto summons the blackest depths of grief. At the end, *ad astra per ardua,* the same music is scaling heavenly heights. How it gets there can be described, as a voyeur might have described Venus de Milo. Fortunately, the language of the cosmos comprises more than words.

—by James Lyons

1. Tenor solo
THE DRINKING SONG OF EARTH'S SORROW

See how it gleams, with golden enticement,
But drink not yet, I'll sing you my song!
I sing of sorrow, but laughter
Within your heart must give answer.

When such sorrow comes,
Dry is the soul, its gardens are withered,
Fading and dead the pleasure of our song.
Life is only twilight, so is death.

Host, I salute you,
Your cellar hides a treasure of gold in its veins,
But I have a treasure of my own.
To strike the lute and to drink the winecup,
These are the things that best consort together.
A brimming cup of wine, when hearts beat faint,
Is better than all the kingdoms of the earth.
Life is only twilight, so is death.

The blue of heaven is unchanging,
And unchanging the earth rolls onward
And blossoms in spring.
But thou, O man, how long livest thou?
Why, not one hundred years canst thou take pleasure
In all the rotten fruit of life's long vanity.

See there! over there!
In the moonlight, in the churchyard,
Gibbers a ghost with evil in its shape.
It is a monkey! Hear him,
How his howling sounds strident
In our life's sweet scented morning.
So raise your cups, the time has come, companions,
Empty your golden cups to the heel!
Life is only twilight, so is death.

2. Contralto solo
THE LONELY ONE IN AUTUMN

Grey autumn mists are drifting off the sea
And, touched with frost, the grass stands stiff and brittle
As if some artist hand had scattered powder,
Dusting on every leaf the finest jade.

The scent of summer flowers is forgotten,
A chilly wind blows crackling stalks together,
Soon will the leaves of fading lotus-blossoms
Display upon the pond their golden span.

I, too, feel weary. See my flick'ring light
Burns low and lower, it is time to go to sleep.
I come to you, truest house of quiet,
O give me sleep, for I have need of rest.

My tears flow on in lonely desolation.
The autumn seems in my heart to be eternal.
O love's warm sunshine, have you gone forever
And will my burning tears be never dried?

3. Tenor solo
OF YOUTH

In the water, on a little island
All of green and egg-shell china,
Stands a dainty summer-house.
Like the tiger's back a-curving
Springs the arch of jade to cross it,
To this summer-house of dreamland.

In the parlour friends are sitting,
Clad in silk, and drinking, chatting,
Writing endless little verses.

How their silken sleeves are slipping.
How their silken caps sit perching
On those jolly heads a-wagging!

In the tiny, tiny pattern's
Quiet, quiet pool of water
See the world reflected lies
In mirror marvelous.

All those friends are topsy-turvy
In that world of egg-shell china,
In that dainty summer-house.

Like a sickle moon the bridge is,
Upside down its arches; while the friends
In silk and satin, drink and chatter.

4. Contralto solo
OF BEAUTY

See the maidens picking flowers,
Picking lotus flowers by the grassy river banks.
In the bushes and leaves they hide themselves.
Gathering flowers,
Gather flowers in their laps
And calling one to the other in teasing fun.

See the sunshine weaves a web around them,
Mirrors all their laughing grace in water.
Sunshine mirrors all their slender beauty,
Mirrors their sweet eyes in water,
And the winds of spring with soft caresses
Waft on high their flowing silken sleeves,
Bear the magic of their pleasing odour through the air.

O, see, a company of lovely lads
Comes riding along the bank on prancing horses,
Shining far off like the sun at noonday;
See, through the leafy lanes of silvery willows
Trots that gallant young company!

The horse of one of them delighted
Wheels and neighs, curvetting round;
Over all the flowers trample heavy hoofbeats,
As they bruise in sudden storm
The tender hidden blossoms.
How their manes toss in tangled riot,
Breathing fire from steaming nostrils.

See, the sunshine weaves a web around them,
Mirrors all their laughing grace in water.
And the fairest of those lovely maidens
Sends a parting glance of longing love
(For her proud demeanour is all pretending).
In the sparkle of her lustrous glances,
In the darkness of her flushing cheeks,
That stabbing pain of love's awakening
vibrates still.

5. Tenor solo
THE DRUNKEN ONE IN SPRINGTIME
Since life is nothing but a dream
Why toil and sweat away?
I drink until my belly's full
And laugh the livelong day!

And when there's no more room inside,
I've drunk so hard and deep,
I roll along to home and bed
And sleep a lovely sleep!

What's that I hear that wakes me? Hark!
A bird sings in the blue.
I'll ask him if the spring has come.
(My dream, has it come true?)

The twitters answer 'Yes, it's here!'
The spring is here as fresh as anything!
I look and look and listen hard,
The birds all laugh and sing.

I fill myself another glass
And drink with deep content,
And sing until the moon lights up
The darkling firmament.

When I'm too tired to sing my songs
I'll sleep, forgetting pain,
For what's the silly spring to me?
Let me get drunk again!

6. Contralto solo
FAREWELL
The sun is setting out beyond the mountains
And evening peace comes down in every
valley
And shadows lengthen, bringing cool relief.
O see, like some tall ship of silver sails.

The moon upon her course, through
heaven's blue sea.

I feel the stirring of some soft southwind
Behind the darkling pine-wood.
The stream sings as it wanders through the
twilight,
As evening waxes the flowers grow pale.
The earth breathes gently, full of peace and
sleep,
All our longings sleep at last.
Mankind, grown weary, turns homeward,
That in sleep, forgotten joy and youth it
may recapture.

The birds with open eye roost in the
branches.
The world now sleeps.
The air is cool within the pine-wood's
shadow
Here will I stand and tarry for my friend.
I wait for him to bid the last farewell.
O how I long, my friend, once more to
see thee,
To share the heavenly beauty of this evening.

Where art thou? I have been long alone.
I wander up and down and make my music
O'er pathways that are paved with tender
grasses.
O Beauty, O life of endless loving.
Wild delirious world.

[Orchestral Interlude]
He lighted down and proffered him the cup,
The parting cup. He asked him whither
He asked him whither he was faring
And questioned why, why it must needs
be so.

He spoke, and his voice was veiled:
O my friend, while I was in this world
My lot was hard.
Where do I go? I go, I wander in the
mountains,
I seek but rest, rest for my lonely heart.
I journey to my homeland, to my haven.

I shall no longer seek the far horizon.
My heart is still and waits for its deliverance.
The lovely earth, all, everywhere,
Revives in spring and blooms anew,
All, everywhere and ever, ever,
Shines the blue horizon,
Ever . . . ever . . .

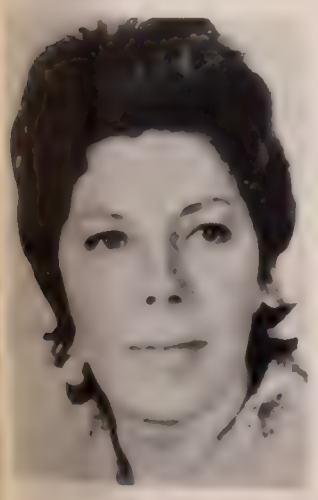
English translation by Steuart Wilson
Copyright © 1942 Universal Edition (London)
Ltd. Reprinted by permission of the publisher
Theodore Presser Company, sole representative
USA, Canada, Mexico

Program notes copyright © 1975 by the
Boston Symphony Orchestra Inc.

Meet the Artists



Colin Davis, Principal Guest Conductor of the Boston Symphony Orchestra, is Musical Director of the Royal Opera House, Covent Garden. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of *Don Giovanni.* This marked a turning point in Colin Davis' career: he was shortly afterwards appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German premiere of Britten's *War Requiem,* and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan and Australia. In 1967 Colin Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinquished at the end of the 1970-1971 season to take up his duties at Covent Garden. He now divides his time in England among Covent Garden, the London Symphony Orchestra, where he was recently appointed Principal Guest Conductor, and guest appearances with the B.B.C. He has conducted the world's major orchestras and also conducts at the Metropolitan Opera.



Janet Baker, one of Britain's most distinguished singers, was born in York and trained in London. She came to prominence a little more than a decade ago when she made her first tour of France, Sweden and the U.S.S.R. with Benjamin Britten's English Opera Group. She sang in the United States for the first time in 1966, and has been a regular visitor to this country in the years since, in recital and orchestral appearances. During the 1971-1972 season she sang a recital of duets with Dietrich Fischer-Dieskau, accompanied by Daniel Barenboim, at Carnegie Hall. Janet Baker has received an honorary doctorate of music from the University of Birmingham, and was designated a Commander of the Order of the British Empire by Queen Elizabeth II in 1970. Her repertoire ranges from the baroque to the contemporary, and her many recordings are on the Angel, Argo, L'Oiseau-Lyre and Everest labels. Her first appearance with the Boston Symphony was in October of 1972 when she sang in performances of Berlioz's *Nuits d'été.*



Richard Cassilly, who last appeared with the Boston Symphony in an acclaimed performance of Verdi's *Otello,* began his musical training at the Peabody Conservatory in Baltimore. He then moved to New York and spent a season in the Opera Department of the Berkshire Music Center at Tanglewood. After making his professional debut with the Pittsburgh Symphony, he joined the original Broadway production of *The Saint of Bleecker Street.* This led to his engagement by the New York City Opera, where he sang for eleven consecutive years. Meanwhile he was engaged to sing with the major opera companies, symphony orchestras and music festivals in North America. During the last few years Richard Cassilly has sung regularly in opera houses in Europe, including the Deutsche Oper of West Berlin, the Hamburg State Opera, the Opera of the Royal Theatre in Geneva, and the Royal Opera House at Covent Garden. In this country he made his Metropolitan Opera debut and has appeared with the San Francisco Opera, the Houston Symphony and the Minnesota Orchestra.

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

Second Violins
Clarence Knudson
Fabnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Personnel Manager
William Moyer

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
Henry Portnoi
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
John Holmes
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

Librarians
Victor Alpert
William Shisler

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Kavaloski
Helen Sagoff Slosberg chai
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
William Gibson
Ronald Barron
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

Harps
Bernard Zighera
Ann Hobson

Stage Manager
Alfred Robison

Washington Performing Arts Society

Patrick Hayes, Managing Director

Officers

Mr. Aldus H. Chapin, President

Vice Presidents
Mrs. John F. J. Clark
Mr. Kenneth M. Crosby
Mr. George P. Kelly

Mr. Frederick L. Holborn, Secretary
Mr. Maury Young, Treasurer
Mr. James McC. Harkless, Chairman, Executive Committee
Mr. Eric R. Fox, General Counsel

Board of Directors

Mrs. Roy Ash
Mrs. Peter Belin
Mr. Huntington T. Block
Mr. William N. Cafritz
Mr. Robert Cantrell
Mr. Howard L. Carter
Mrs. Henry E. Catto, Jr.
Mr. Aldus H. Chapin
Mrs. John F. J. Clark
Mr. Kenneth M. Crosby
Mr. John Dimick
Dr. Robert L. Dupont
Mrs. D. David Eisenhower, II
Mr. Stuart Elsberg
Dr. Rosalyn Epps
Mr. Eric R. Fox
Mrs. William W. Funderbunk
Mr. Peter Ladd Gilsey
Mr. R. Maxmilian Goepp, III
Mrs. Mackenzie Gordon
Mrs. Phillip Hammer
Mr. James McC. Harkless
Mr. Patrick Hayes
Mrs. Arthur P. Hendrick
Mrs. C. David Hinton
Mr. Frederick L. Holborn
Mr. George P. Kelly
Mrs. Edward M. Kennedy
Mr. John P. Kinard
Mr. Belford V. Lawson, Jr.
Mr. Delano Lewis
Mrs. James Lynn
Mr. Dennis G. Lyons
Mr. Richard E. Marriott
Mr. Bruce J. Martin
Mrs. Ruth Perez
Mrs. Albert M. Prosterman
Mrs. Charles Robb
Mrs. Malcolm Rudolph
Mr. Dennis Sherwin
Mr. Albert H. Small
Mrs. Hortense Taylor
Mr. Edward N. Waters
Mrs. J. Burke Wilkinson
Mr. Maury Young

Honorary Directors

Mr. Leo M. Bernstein
Mrs. Todd Duncan
Miss Kay Halle
Mr. David Lloyd Kreeger
Mrs. John A. Logan
Mr. Gerson Nordlinger, Jr.
Hon. Robert H. Thayer

Staff

Managing Director ..... Patrick Hayes
Manager ..... Douglas H. Wheeler
Director of Publicity and Promotion— Jan Kendall
Publicity Assistant ..... Nancy Wellman
Development Officer ..... Pamela Ramsey
Membership Secretary ..... Bess Brickman
Co-ordinator of Concerts in Schools ..... Linda Horn
Secretary ..... Deborah Hanzlik
Accountant ..... Harry Hyman

Box Office Staff

Verna Marshall Frances Miller Julia Questal
1300 G ST., N.W. 20005 Box Office 393-4433

We wish to express our appreciation to the following individuals, foundations and corporations who have contributed to the work of the Society.

Benefactors

The Alvord Foundation
American Petroleum Institute
Mr. & Mrs. Roy L. Ash
Captain & Mrs. Peter Belin
Mr. & Mrs. Norman Bernstein
The Hope Foundation
Mr. J. Carter Brown
Mr. & Mrs. Carter Cafritz
Mr. Aldus H. Chapin
Mr. Thomas G. Corcoran
Mr. & Mrs. Clay Coss
Dr. & Mrs. William H. Crocker
Mr. & Mrs. John Dimick
Mr. George L. Erion
Feder Memorial Fund
Mrs. Joseph Feder
Garfinckels
Mr. & Mrs. George P. Kelly
Mr. & Mrs. Charles C. Glover III
Government Employees Insurance Company
Mr. & Mrs. Alexander Hassan
The Kiplinger Foundation, Inc.
Mrs. Halleck Lafferts
Mrs. Demarest Lloyd
Mr. Dennis G. Lyons
Marriott Foundation
Mr. & Mrs. Richard E. Marriott
Mr. & Mrs. Paul Mellon
Mr. Gerson Nordlinger, Jr.
Mr. & Mrs. Albert M. Prosterman
Mr. & Mrs. Saul Ritzenberg
Sears, Roebuck and Co.
Mr. Dennis Sherwin
Dr. & Mrs. Arthur W. Sloan
Mr. & Mrs. Albert H. Small
Charles E. Smith Family Foundation
The Philip M. Stern Family Fund
Mr. Philip M. Stern
Mr. & Mrs. Henry Strong
Hon. & Mrs. Robert H. Thayer
The Washington Post and WTOP
Western Electric Fund
Evelyn Westreich Memorial Foundation
Mr. & Mrs. Stanley Westreich
WGMS AM/FM Div. of RKO Radio
Mr. Jerry Lyman
Mr. & Mrs. J. Burke Wilkinson
The Abe Wouk Foundation
Mr. & Mrs. Herman Wouk
Mrs. Rose Saul Zalles

Sponsors

Mrs. Reuben Aronheim
Dr. & Mrs. Joseph Berkenbilt
Mr. & Mrs. William H. Calfee
Mr. & Mrs. Wallace M. Cohen
Ms. Fredette S. Eagle
The Sidney L. Hechinger Foundation
Mr. & Mrs. Richard England &
Hon. & Mrs. John W. Hechinger
Mr. & Mrs. Peter M. Flanigan
Mr. Eric R. Fox
Mr. & Mrs. Alfred Friendly
Justice & Mrs. Arthur J. Goldberg
Mr. & Mrs. E. F. Hamm, Jr.
International Business Machines Corporation
Mr. & Mrs. Belford V. Lawson, Jr.
Mr. Daniel C. Lefebvre
Mars Foundation
Mr. & Mrs. Forrest E. Mars
Hon. & Mrs. Garrison Norton
Polinger Company
Mr. & Mrs. Howard Polinger
Mr. & Mrs. John Eris Powell
Mr. & Mrs. Ted Shapiro

Patrons

Mr. & Mrs. Irving Adler
Mr. & Mrs. Philip W. Amram
Mrs. Robert Low Bacon
Dr. & Mrs. James E. Banta
Mrs. Harry Becker
Suevia and Rudolph B. Behrend Foundation, Inc.
Mr. & Mrs. James Biddle
Mr. & Mrs. Frederick J. O. Blachly
Dr. Theodroe R. Bledsoe
Dr. V. Blinoff
Mr. Donn W. Block
Major General & Mrs. Joe M. Blumberg
Mr. & Mrs. Philip W. Bonsal
Mr & Mrs. Howard L. Burris
Drs. Abner & Ruth Byer
Dr. & Mrs. Charles M. Cabaniss
Mrs. Joseph Casey
Ms. Deena Clark
Mrs. Francis J. Colligan

Mr. Dallas M. Coors
Miss Maud Custer
Dr. Angelo D'Agnostino, S.J.
Dr. & Mrs. Lewis Hilliard Dennis
General Jacob L. Devers
Dr. & Mrs. Allen T. Dittman
Mr. & Mrs. Stuart M. Elsberg
Drs. Charles H. & Roselyn P. Epps
Judge & Mrs. Abraham J. Essrick
Mr. Albert J. Feigen
Mr. Joseph C. V. Ferrusi
Mrs. Jean Findlay
Mr. & Mrs. William H. G. FitzGerald
Mr. & Mrs. Lee M. Folger
Mr. & Mrs. Charles D. Ford
Mrs. George A. Garrett
Mr. & Mrs. Thomas P. Giammo
Rev. & Mrs. C. Leslie Glenn
Mr. & Mrs. Marvin Goldman
Mrs. Philip L. Graham
Mrs. Christopher Granger
Dr. & Mrs. Milton Gusack
Mr. & Mrs. James McC. Harkless
Mr. & Mrs. Arthur P. Hendrick
Mr. & Mrs. Benjamin R. Jacobs
Mr. Frank Jones
Mr. & Mrs. Henry Kaiser
S. Kann Sons Co. Foundation Inc.
Mrs. George C. Keiser
Mr. & Mrs. Henry L. Kimelman
Mr. & Mrs. Gilbert H. Kinney
Dr. & Mrs. Marvin C. Korengold
Mr. & Mrs. Ferdinand Kuhn
Mr. Richard J. Leonard
Mr. & Mrs. Philip J. Lesser
Dr. Alec C. Levin
Mr. & Mrs. Morton Liftin
Mrs. John P. MacKenzie
Mr. Robert E. McCord
Mrs. George C. McGhee
Mr. Russell W. McEwen
Miss Lavinia Morgan McGraw
Suzan R. Mackler Fund
Mrs. Isarel Cooper Mahaffie
Mr. & Mrs. Gerald J. Miller
Dr. Peter M. Mitsopoulos
Mr. & Mrs. Charles P. A. Monat
Mr. & Mrs. Stephen V. C. Morris
Ms. Marina E. Mulinos
National Savings and Trust Company
Mr. & Mrs. Leroy Nesbitt
Dr. & Mrs. Julius S. Neviaser
Dr. & Mrs. Dwight Newman
Dr. & Mrs. Carlos E. Odiaga
Mr. & Mrs. J. Spencer Overholser
Page Communications Engineers, Inc.
Mr. Stephen J. Gardiner, Controller
Mr. & Mrs. Joseph S. Parren
Mrs. Ruth Perez
Mrs. William W. Perkins
Mrs. Charles E. Phillips
Mr. & Mrs. Abe Pollin
Mr. & Mrs. John A. Pope
Product Safety Letter
Dr. & Mrs. Hugo V. Rizzoli
Mr. William Robinowitz
Mr. Loren C. Sage
Mr. & Mrs. Kurt Salmon
Mr. Michael F. Sawyer
Mrs. Damaris A. Schmitt
Dr. & Mrs. Hans Schneider
Mr. & Mrs. William E. Schultz
Mr. & Mrs. Sidney K. Shear
Mrs. Marion L. Shine
Dr. Hilda B. Shorter
Mrs. Jouett Shouse
Mr. William T. Owens Smith
Southern California Gas Company
Pearl & Charles Stewart
Mr. Jan Stewart
Mr. & Mrs. Hobart Taylor, Jr.
Dr. & Mrs. Basil P. Toutorsky
The Truland Foundation
United Clay Products
Mr. E. Taylor Chewing
Mr. & Mrs. Robert B. Van Arsdale
Mr. & Mrs. Julius Wadsworth
Mr. & Mrs. William S. Weedon
Dr. N. Fred Wikner
Hon. & Mrs. Charles H. Wilson
Mr. & Mrs. J. Roger Wollenberg
Mr. & Mrs. Erle J. Zoll, Jr.

Women's Committee

Mrs. Malcolm Rudolph, President
Mrs. Robert Siegel, First Vice President
Mrs. Francis Hewitt, Second Vice President
Mrs. John F. J. Clark, Treasurer
Mrs. Benjamin Jacobs, Assistant Treasurer
Mrs. James McC. Harkless, Recording Secretary
Mrs. George C. Klein, Corresponding Secretary
Mrs. Sidney Shear, Asst. Recording Sec.

Mrs. Charles F. Adams*
Mrs. Arthur Alexander
Mrs. Carolyn Alper
Mrs. Rubin Aronheim
Mrs. Bette Aschkenasy
Mrs. George T. Bell*
Mrs. Ralph Berlow
Mrs. Leo Bernstein*
Mrs. Richard Blechman*
Mrs. Samuel Bogley*
Mrs. Russell M. Brown
Mrs. Samuel Bullock
Mrs. Robert C. Bumbary
Mrs. William N. Cafritz*
Mrs. Alexander Chase
Mrs. James Cheek
Mrs. John F. J. Clark
Mrs. William D. Clark*
Ms. Ashleigh Coldiron
Mrs. Theodore Connor
Mrs. Carol Cramer
Mrs. Stephen Davis
Mrs. Stephen H. Davis
Mrs. John W. Days
Mrs. Elliott De Graff
Mrs. George Denby
Mrs. Christina Dewey
Mrs. Todd Duncan
Mrs. Ernest Eiland
Mrs. Jonathan England*
Mrs. Arthur Fawcett, Jr.*
Mrs. John P. Furman*
Mrs. Bernard Gewirz*
Mrs. Pat Good
Mrs. MacKenzie Gordon
Mrs. Ira Green*
Mrs. Consuelo Hanabergh
Mrs. Kenneth R. Hansen*
Mrs. James McC. Harkless
Mrs. Abraham Harris
Mrs. John Harris
Mrs. Meryl Comer Harrison
Mrs. Joseph L. Henry
Mrs. Francis S. Hewitt
Mrs. C. David Hinton
Mrs. Albert R. Hughes*
Mrs. Michael Ivy
Mrs. Aaron Jackson
Mrs. Barbara F. Jacobs*
Mrs. Benjamin Jacobs
Mrs. Harold Johnson
Mrs. Mordecai W. Johnson, Jr.
Mrs. George Jones
Mrs. Edward M. Kaitz
Mrs. Phillip Kelly
Mrs. Ramsay R. Kendall
Mrs. Lee Kimche*
Mrs. George C. Klein
Mrs. David Lloyd Kreeger
Mrs. John D. Krooth
Mrs. Wilbert Lacey
Honorable Marjorie Lawson*
Mrs. Jerome Libin
Mrs. Clyde Litton
Mrs. John A. Logan*
Mrs. James F. Lovett
Mrs. David Loewenstein III
Ms. Charlotte Lyeth
Mrs. Monir MacNealy
Mrs. Leonard Marks
Mrs. Richard E. Marriott
Mrs. Otis R. McCollum*
Mrs. Robert G. McGuire, Jr.
Ms. Karel McLellan
Mrs. John Michael*
Mrs. Harlan D. Mills
Mrs. George E. Morgan*
Mrs. Charles Moss
Mrs. Pat Munroe
Mrs. John Nef
Mrs. Anne P. Orleans
Mrs. Florenz Ourisman
Mrs. Mandell Ourisman
Mrs. Jason Paige Jr.*
Mrs. Augustus Palmer
Mrs. Milton Pearl
Mrs. Richard Pelzman
Mrs. John A. Pope*
Mrs. John E. Powell*
Mrs. Richard M. Powell
Mrs. Arthur Lee Quinn*
Mrs. Alan Randall
Mrs. Malcolm Rudolph
Mrs. Stanley J. Sarnoff
Mrs. Hubert Schlosberg
Mrs. David W. Scott
Mrs. Robert Seigel
Mrs. Sidney K. Shear
Mrs. Donna Shor
Mrs. Albert H. Small
Mrs. Merrill Solomon
Mrs. Andrew J. Somerville*
Mrs. Michael Steinberg
Mrs. Lewis H. Strauss
Mrs. Leonard Sullivan, Jr.
Mrs. James W. Symington
Mrs. Stanley Tempchin
Mrs. James D. Theberge
Mrs. Alfred Thomas*
Mrs. John Toman
Mrs. A. P. Van Huycke
Mrs. Giorgio G. Via
Mrs. Lawrence Vineburgh
Mrs. Stanley Westreich*
Mrs. William Wharton
Mrs. J. Burke Wilkinson*
Mrs. Winston Willoughby
Mrs. Maury Young*

*associate members



How to Dramatize Your Home

How would you like the versatility of theater lighting in your own home? To highlight that new painting . . . to spotlight your bric-a-brac shelf . . . to bring a wall alive with light. And without the complexity you might expect. Helping you light your home imaginatively is our business. Come in and visit us.

We have the pro . . . Lytespan by Lightolier. Spots. Wall washers. Framing projectors. Simply clip them on the electrified track. Slide and aim as desired. No more fuss.

MAURICE ELECTRICAL SUPPLY COMPANY

1134 Eleventh Street, N.W.
Washington, D.C. 20001
232-6080



In 1870, Charles Fleischmann created the world's first dry gin. And that's how the dry martini was born. You still enjoy the difference in the Fleischmann martini. Because it's still made with the world's driest gin.

Fleischmann's. The world's driest gin since 1870.

DISTILLED FROM AMERICAN GRAIN • 90 AND 86 PROOF • THE FLEISCHMANN DISTILLING COR N.

center holes

Opening the new year in the Eisenhower, *Owen's Song* is a moving tribute to poet-playwright-professor Owen Dodson on the occasion of his 60th birthday. It is also a commemoration of the black movement toward freedom which his works reflect and in many ways inspired.

"It takes a powerful long ladder to climb to the sky and catch the bird of freedom for the dark," Dodson was moved to write. A lovely line. As is, "Freedom is a child you have to sit with at night holding its hand." Owen Dodson is one of the militant meek, a gentle man with pride in his fellow man.

Owen's Song is produced here by Workshops for Careers in the Arts in association with Glenda Dickerson and Mike Malone, the Washington artists who conceived, directed and choreographed the work when it was given its world premiere last fall by the D.C. Black Repertory Company at its home on Georgia Avenue.

Miss Dickerson is an increasingly admired director who at one time was associated with Mr. Dodson in the Howard University drama department. Mr. Malone, who also worked with Mr. Dodson at Howard, is an associate of Peggy Cooper in Workshops and co-director of the D.C. Repertory Company. Their admiration for their former colleague is expressed with excerpts from his poems woven through a story line taken from Mr. Dodson's full-length play, *Bayou Legend.*

As with other of Miss Dickerson's work, this is termed "ritual theatre," a theatrical form combining song, mime, straight acting and dance movement to achieve "ever fluid pictures to the score composed by Clyde-Jacques Barret and Dennis Wiley." That was how Richard L. Coe of *The Washington Post* described the production after its opening in October. As



Published as a Public Service
by Budget
Rent-A-Car
We feature GM cars

Now You Can Rent A Car And Pay Only A Daily Rate With No Charge For The First 100 Miles Per Day (Plus Gas)

The Cost of Renting A 1975 Automobile in the Washington Area

Rent a CHEVELLE MALIBU	BUDGET Rent-A-Car	Including 100 Free Miles! $19.95 PER DAY PLUS GAS	
Intermediate Car	Avis	$21 PER DAY	21¢ Per mile incl. gas
Intermediate Car	Hertz	$21 PER DAY	21¢ Per mile incl. gas
Intermediate Car	National	$21 PER DAY	21¢ Per mile incl. gas

Budget Rent a Car

For the office nearest you, phone: 628-2750

Licensees of Budget Rent-A-Car Corp.

As verified Sept. 24, 1975 at the Wash., D.C. office

Washington's finest residence. There is nothing to promise. It is all here.

The Colonnade INCOMPARABLE

2801 New Mexico Ave., N.W.
Washington, D. C. 20007
Telephone (202) 965-4455
Exclusive Sales by
Lewis & Silverman, Inc.

with Clive Barnes of *The New York Times,* who called it "Beautiful . . . a seamless masque," Mr. Coe praised *Owen's Song* for the very novelty of its concept, which he said represents a creative break-through in Miss Dickerson's—and the company's—style. "There is a blending of theatrical sophistication with black legends, which, in Dodson's subtle rhythmical words, themselves have been winnowed and refined," Mr. Coe concluded.

When *The Member of the Wedding* won the New York Drama Critics' Circle Award for the 1949-50 Broadway season, it was a triumph for Carson McCullers, who like Owen Dodson is valued for her poetic gifts. It was also a triumph for Julie Harris. It made her a star and gave her above-title billing for her next outing, *I Am a Camera.*

When Miss Harris was here at the Opera House recently co-starring with Rex Harrison in *In Praise of Love*, she spoke fondly of both plays. When reminded of *I Am a Camera,* she immediately asked her interviewer if he had seen Liza Minelli in the film version of *Cabaret,* which was the musical version of the John Van Druten play. "Wasn't that a marvelous performance?" she asked. "And it was so wonderful what they could do with the story today on film," she went on. "Back in the Fifties we couldn't be honest about Sally Bowles' affairs, her abortion, the protagonist's homosexuality. *Cabaret*, she decided, "is one compensation for today's permissiveness."

Recalling *The Member of the Wedding,* Miss Harris spoke of the family warmth of that production, the dearness of the late lamented Brandon De Wilde, who played the imaginative little boy who, like his creator, "left us far too early in life." Then there was Ethel Waters who played the patient Negro maid, "an unforgettable creature that was hers alone."

Of course, when most people hear that the New Phoenix Theatre Company will be presenting *The Member of the Wedding* at the Eisenhower starting January 13,

Richard Chamberlain is



the Count of Monte Cristo

also starring Trevor Howard
Louis Jourdan · Donald Pleasence and
Tony Curtis, as "Mondego"

Bell System Family Theatre

Friday, January 10, 8 p.m. EST NBC-TV

they will remember best Julie Harris as Frankie Addams. Frankie, the bewildered young girl, who right before our eyes grew out of the tomboy stage into adolescence. The wedding, you may recall, is that of Frankie's brother. The "Member" is Frankie, who reluctantly and maturingly comes to realize that she is not to be included in the honeymoon.

Cast to play Frankie in The New Phoenix Theatre's production, now current at the Helen Hayes Theatre, is Marybeth Hurt, who critics and theatre insiders are saying is just ready to emerge as a star. Her work with the Phoenix and with Joseph Papp in Central Park has created widespread respect.

While the New Phoenix Repertory Company was only newly risen three years ago by Managing Director T. Edward Hambleton, Phoenix is some 21 years old. First it came into being Off-Broadway. Then, merged with APA (Association of Producing Artists), it found a home at the Lyceum Theatre. That established the policy of touring, which has been pursued since Harold Prince and Stephen Porter joined the staff 3 years ago as artistic directors.

Michael Montel, who is Mr. Hambleton's associate as managing director has directed *The Member of the Wedding*. Besides directing last season's highly esteemed revival of Philip Barry's *Holiday* for the company, he also has been in charge of its Side Show Program, which brings to life five works-in-progress each season. He'll also be remembered by playgoers in Los Angeles and playwright Oliver Hailey for making *Father's Day* a big hit at the Mark Taper Forum.

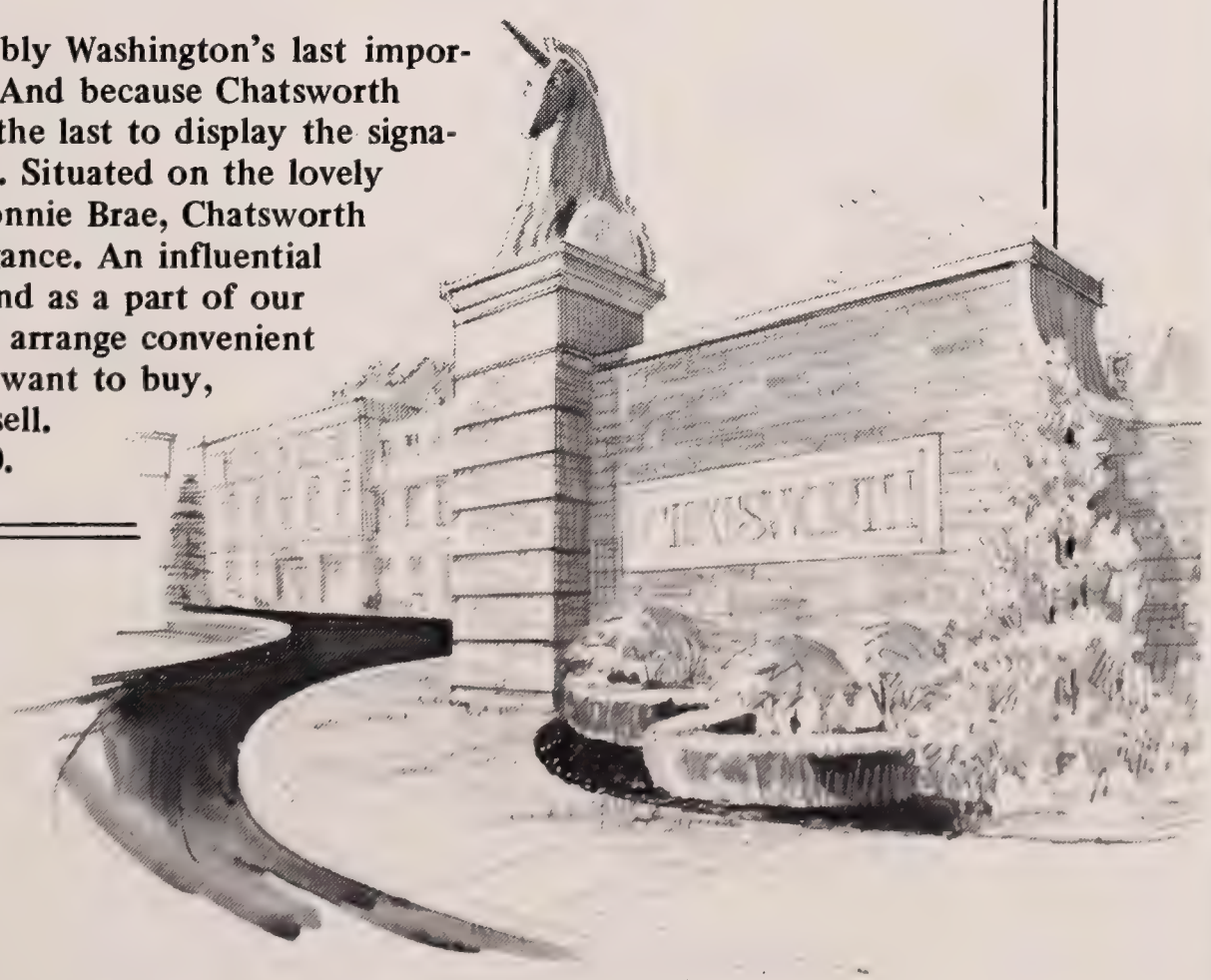
Carson McCullers' play is the third production of the New Phoenix's 1974 season. Previously in New York, the troupe did Congreve's *Love for Love*, directed by Harold Prince, and Pirandello's *The Rules of the Game*, directed by Stephen Porter. *The Member of the Wedding*, a realistic play in contrast to the others, will be an interesting introduction to the New Phoenix.—LEO SULLIVAN

CHATSWORTH
on Bonnie Brae

What network communications executive and internationally eminent professor recently acquired an in-townhouse at Chatsworth?

But more importantly, why?

Because Chatsworth is probably Washington's last important residential community. And because Chatsworth in-townhouses are probably the last to display the signature of expert craftsmanship. Situated on the lovely estate grounds of historic Bonnie Brae, Chatsworth harkens a renaissance of elegance. An influential setting for the influential. And as a part of our gentleman's agreement, we'll arrange convenient financing for the house you want to buy, and the house you want to sell. From $115,000 to $175,000.



ections: From Chevy Chase
cle, East on Western Ave., to
gon Ave., right on Oregon
Chatsworth. Open noon
dusk, daily.
ONE: 537-1100



HONORARY CHAIRMEN

Mrs. Gerald R. Ford Mrs. Richard M. Nixon Mrs. Lyndon B. Johnson
Mrs. Aristotle Onassis Mrs. Dwight D. Eisenhower

OFFICERS

Roger L. Stevens, *Chairman*

Harry C. McPherson, Jr., *Vice Chairman*
Senator Charles H. Percy, *Vice Chairman*
Henry Strong, *Vice Chairman*
Ralph E. Becker, *General Counsel*
Frank N. Ikard, *Secretary*
Charlotte Woolard, *Assistant Secretary*

W. Jarvis Moody, *Treasurer*
John L. Bryant, Rita M. Driscoll, L. Parker Harrell, Jr., James F. Rogers, Henry Strong, Peter M. Van Dine, John R. Whitmore, Maxine F. Wininger, *Assistant Treasurers*

BOARD OF TRUSTEES *Appointed by the President of the United States*

Richard Adler
Ralph E. Becker
Mrs. Donna S. Bradshaw
Mrs. Edward Finch Cox
Ralph W. Ellison
Mrs. J. Clifford Folger
Abe Fortas
Mrs. George A. Garrett
Leonard H. Goldenson
H. R. Haldeman
Mrs. Rebekah Harkness
Mrs. Paul H. Hatch
Frank N. Ikard
Senator Edward M. Kennedy
Thomas H. Kuchel
Gustave L. Levy
Mrs. Michael J. Mansfield
Mrs. J. Willard Marriott
Harry C. McPherson, Jr.
George Meany
Robert I. Millonzi
Arthur M. Schlesinger, Jr.
Mrs. Jouett Shouse
Mrs. Stephen E. Smith
Roger L. Stevens
Henry Strong
Benjamin A. Trustman
Jack J. Valenti
Lew R. Wasserman
Mrs. Jack Wrather

Members Ex Officio Designated by Act of Congress

Caspar W. Weinberger, *Secretary of Health, Education and Welfare*
Senator J. William Fulbright
Senator Charles H. Percy
Senator John V. Tunney
Representative Peter H. B. Frelinghuysen
Representative Frank Thompson, Jr.
Representative Teno Roncalio
John Richardson, Jr., *Assistant Secretary of State for Educational and Cultural Affairs*
Terrel H. Bell, *Commissioner of Education*
Walter E. Washington, *Commissioner of the District of Columbia*
J. Carter Brown, *Chairman of the Commission of Fine Arts*
L. Quincy Mumford, *Librarian of Congress*
S. Dillon Ripley II, *Sec., Smithsonian Institution*
Ronald H. Walker, *Dir., National Park Service*
William H. Thomas, *Chairman of the District of Columbia Recreation Advisory Board*

EXECUTIVE DIRECTOR OF PERFORMING ARTS
Martin Feinstein

MUSIC DIRECTOR
Julius Rudel

PERFORMING ARTS STAFF

Alexander Morr, *General Manager of Theaters*

Wayne Shilkret, *Director of Publicity*
Leo Sullivan, *Associate Director of Publicity*
Hariot Stem, *Associate Press Representative*
F. W. Rogers, *Director of Education*
Richard H. Owens, *Assistant to the Chairman*
Richmond Crinkley, *Assistant to the Chairman*
Orlin Corey, *Executive Producer, American Theatre Festival*
Paul David Simerman, *Concert Hall Manager*
Richard W. Kidwell, *Opera House Manager*
Edmonstone F. Thompson, Jr., *Eisenhower Theater Manager*
Donald E. Russell, *Accounting Manager*
Verda V. Welch, *Budget Officer*
Edward G. Schessler, *Director, Building Manager*

KENNEDY CENTER PRODUCTIONS, INC.

Roger L. Stevens, *President* Abe Fortas, *Chairman* Henry Strong, *Treasurer*
Roger L. Stevens, Richmond Crinkley, *Producers*
Mrs. Richard A. Poole, *Director of Development*

The Kennedy Center is maintained as a national memorial by the National Park Service

Rogers C.B. Morton, *Sec., Dept. of Interior*
Manus J. Fish, *Dir., Nat. Capital Parks*
Ronald H. Walker, *Dir., Nat. Park Service*
Olof R. Anderson, *General Manager*



Now there are two kinds of gold
you can buy in bars.

OHNNIE WALKER® BLACK LABEL 12 YEAR OLD BLENDED SCOTCH WHISKY, 86.8 PROOF. BOTTLED IN SCOTLAND.
IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y., N.Y.

January Performance Schedule

for the John F. Kennedy Center for the Performing Arts and the National Theatre, 1321 E Street, N.W.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
			ET—7:30 **OWEN'S SONG** *a musical celebration base* *the works of Owen Dodso* OH—8:00 Yul Brynner in **ODYSSEY, a musical play** co-starring Joan Diener book & lyrics by Erich Se music by Mitch Leigh directed by Albert Marre
CH—3:00 **VIENNA CHOIR BOYS** 5	ET—7:30 **OWEN'S SONG** OH—8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener 6	ET—7:30 **OWEN'S SONG** OH—8:30 Yul Brynner in **ODYSSEY** co-starring Joan Diener CH—8:30 **NATIONAL SYMPHONY** James De Preist, *cond.* works by Dorati, Sibelius & Strauss NT—8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner directed by Woodie King, Jr. *opening night* 7	CH—12:00 **FREE SYMPOSIUM** OH—2:00 & 8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener ET—7:30 **OWEN'S SONG** CH—8:30 **NATIONAL SYMPHONY** Repeat of January 7 NT—8:00 **WHAT THE WINE SELLI** **BUY** by Ron Milner
NT—3:00 & 7:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 12	ET—7:30 The New Phoenix Repertory Company in **THE MEMBER OF THE WEDDING** by Carson McCullers directed by Michael Montel OH—8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener CH—8:30 **BOSTON SYMPHONY** Colin Davis, *conductor* 13	ET—7:30 **THE MEMBER OF THE WEDDING** OH—8:00 Yul Brynner in **ODYSSEY** co-starrring Joan Diener CH—8:30 **NATIONAL SYMPHONY** Gary Bertini, *conductor* works by Haydn, Chopin, Seter, Debussy NT—8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 14	CH—12:00 NOON **SYMPOSIUM** Garrick Ohlsson, *pianist* OH—2:00 & 8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener ET—7:30 **THE MEMBER OF THE WEDDING** CH—8:30 **NATIONAL SYMPHONY** Repeat of January 14 NT—8:00 **WHAT THE WINE SELLI** **BUY** by Ron Milner 1
CH—8:30 **MIGNON DUNN** *mezzo-soprano* NT—3:00 & 7:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 19	ET—7:30 **THE MEMBER OF THE WEDDING** OH—8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener CH—8:30 **SCHOENBERG-IVES CELEBRATION** Florida State University Symphony Orchestra. *free* 20	ET—7:30 **THE MEMBER OF THE WEDDING** OH—8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener CH—8:30 **NATIONAL SYMPHONY** Okko Kamu, *conductor* works by Sallinen, Tchaikovsky and Sibelius NT—8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 21	CH—12:00 NOON **SYMPOSIUM** OH—2:00 & 8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener ET—7:30 **THE MEMBER OF THE WEDDING** CH—8:30 **NATIONAL SYMPHONY** Repeat of January 21 NT—8:00 **WHAT THE WINE SELLI** **BUY** by Ron Milner 2
CH—Matinee **NATIONAL SYMPHONY** Contest Finals NT—3:00 & 7:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 26	ET—7:30 **THE MEMBER OF THE WEDDING** 27	ET—7:30 **THE MEMBER OF THE WEDDING** OH—8:00 **ALVIN AILEY DANCE COMPANY** CH—8:30 **NATIONAL SYMPHONY** Antal Dorati, *conductor* All Ravel program NT—8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 28	CH—12:00 NOON **SYMPOSIUM** ET—7:30 **THE MEMBER OF THE WEDDING** OH—8:00 **ALVIN AILEY DANCE COMPANY** CH—8:30 **NATIONAL SYMPHONY** Repeat of January 28 NT—8:00 **WHAT THE WINE SELLI** **BUY** by Ron Milner 2

ET—EISENHOWER THEATER OH—OPERA HOUSE CH—CONCERT HALL NT—NATIONAL THEATRE

THURSDAY	FRIDAY	SATURDAY MAT	SATURDAY EVE
H– 0 RG **DEMONSTRATION** T– 0 WE **S SONG** H– 0 ul nner in DY EY o-st ng Joan Diener NT– 0 & 8:00 ack ston, Rita Moreno & erry iller in HE **TZ** y T nce McNally 2	ET–7:30 **OWEN'S SONG** OH–8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener NT–8:00 **THE RITZ** 3	ET–2:00 **OWEN'S SONG** OH–2:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener NT–2:00 **THE RITZ** 4	ET–7:30 **OWEN'S SONG** OH–8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener NT–8:00 **THE RITZ** 4
H– 0 RC **N DEMONSTRATION** T– 0 & 7:30 WI **S SONG** H– 00 ul nner in DY EY o-s ing Joan Diener H– 30 AT **NAL SYMPHONY** ep of January 7 T– 00 H **THE WINE SELLERS** UY y Ron Milner 9	ET–7:30 **OWEN'S SONG** OH–8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener NT–8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 10	ET–2:00 **OWEN'S SONG** OH–2:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener NT–2:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 11	ET–7:30 **OWEN'S SONG** OH–8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener CH–8:30 **CHAMBER MUSIC SOCIETY OF LINCOLN CENTER** Charles Wadsworth, *artistic dir.* works of Mendelssohn, Brahms and Earl Kim (new work) NT–8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 11
H– 0 RC **N DEMONSTRATION** T– 00 & 7:30 HE **EMBER OF** HE **EDDING** H– 00 ul nner in DY EY o-s ring Joan Diener H– 30 A **ONAL SYMPHONY** ep of January 14 T– 00 H **THE WINE SELLERS** U by Ron Milner 16	CH–1:30 **NATIONAL SYMPHONY** Repeat of January 14 ET–7:30 **THE MEMBER OF THE WEDDING** OH–8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener CH–8:30 **FRED WARING** NT–8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 17	ET–2:00 **THE MEMBER OF THE WEDDING** OH–2:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener CH–3:00 **Maurizio Pollini,** *pianist* NT–2:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 18	ET–7:30 **THE MEMBER OF THE WEDDING** OH–8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener CH–8:30 **PRAGUE CHAMBER ORCH.** NT–8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 18
H– 00 R **N DEMONSTRATION** T– 00 & 7:30 H **EMBER OF** H **EDDING** H– 00 ul ynner in D SEY – ring Joan Diener H– 30 A **ONAL SYMPHONY** ep t of January 21 T– 00 H **THE WINE SELLERS** J by Ron Milner 23	CH–1:30 **NATIONAL SYMPHONY** Repeat of January 21 ET–7:30 **THE MEMBER OF THE WEDDING** OH–8:00 Yul Brynner in **ODYSSEY** co-starring Joan Diener CH–8:30 **PETER NERO** NT–8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 24	ET–2:00 **THE MEMBER OF THE WEDDING** OH–2:00 Yul Brynner in **ODYSSEY** co-starrring Joan Diener CH–3:00 **OBERLIN COLLEGE CHOIR** NT–2:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 25	ET–7:30 **THE MEMBER OF THE WEDDING** OH–8:00 Yul Brynner in **ODYSSEY** co-starrring Joan Diener CH–8:30 **TAMBURITZANS** *folk festival* NT–8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 25
:00 R **N DEMONSTRATION** T :00 & 7:30 H **EMBER OF** H **VEDDING** H :00 L **N AILEY** E **E COMPANY** :30 **ONAL SYMPHONY** t of January 28 :00 T **THE WINE SELLERS** by Ron Milner 30	ET–7:30 **THE MEMBER OF THE WEDDING** OH–8:00 **ALVIN AILEY DANCE COMPANY** CH–8:30 **DETROIT SYMPHONY** Aldo Ceccato, *conductor* NT–8:00 **WHAT THE WINE SELLERS BUY** by Ron Milner 31		

n subject to change

If music be the food of love, play on. If not, how about dinner at one of these great restaurants?

American Express® knows the most fulfilling evening at the theater or a concert includes either a delicious dinner before the curtain, or a superb supper afterwards. And we also know the best way to pay for it—with the American Express Card.

To apply for the Card, call (800) 528-8000, toll-free.

For the consummate gourmet.

Le Provençal. 1234 20th St., N.W., Washington, D.C., 223-2420. Holiday Award winner. Many Continental specialties.

The Company Inkwell. 4109 Wilson Blvd., Arlington, Va., 525-4243. A unique experience in French dining.

Jean Pierre. 1835 K St., N.W., Washington, D.C., 466-2022. A fine French restaurant boasting excellent service and food.

Chez Andre. 10 East Gleebe Road, Alexandria, Va., 836-1404. Excellent French gourmet food.

A good steak, the hardest meal to cook right.

Duke Ziebert's. 1722 L St., N.W., Washington, D.C., 296-5030. Fine food famous to all Washingtonians.

Le Steak. 3060 M St., N.W., Washington, D.C., 965-1627. Enjoy exquisite steaks, fine wines and the secret herb salad.

The Rib. 128 Rollins Ave., Rockville, Md., 881-1970. Specializing in barbecued spareribs, steaks and chicken.

An International flavor.

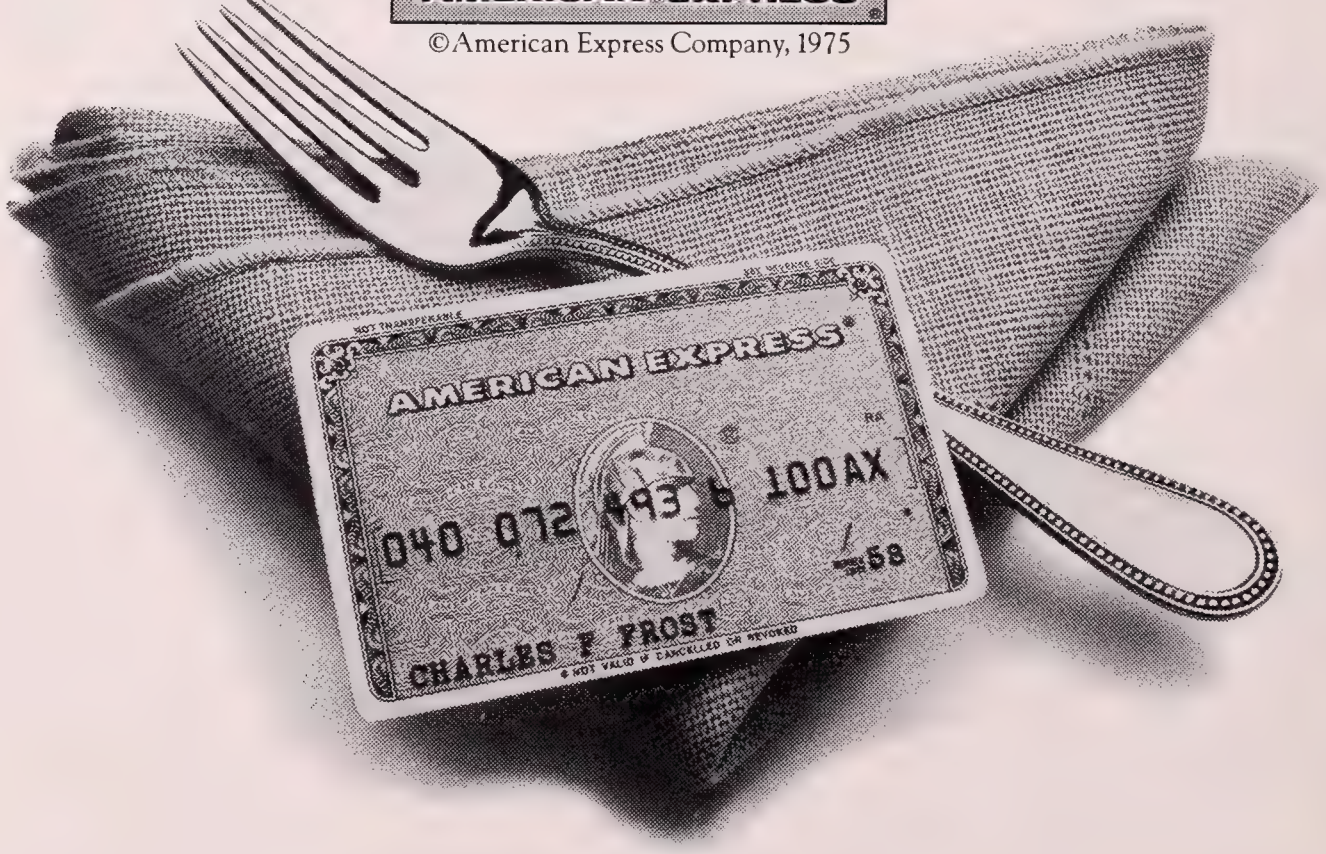
Il Porto Ristorante. 121 King St., Alexandria, Va., 836-8833. Super food in Olde Town Alexandria.

El Tio Pepe. 2809 M St., N.W., Washington, D.C., 337-0730. Relax and enjoy Spanish food and entertainment nightly.

Kings Court. Rockville Mall, Rockville, Md., 340-0121. Specialties include sliced filet with shrimp and duckling flambé.

AMERICAN EXPRESS

©American Express Company, 1975



FRIENDS OF THE KENNEDY CENTER

Mrs. Polk Guest, *Chairman*

NATIONAL COUNCIL

Three Trustees elected by the Trustees:

Mrs. George A. Garrett
Abe Fortas
Henry Strong

Six non-Trustee members elected by the national membership of the Friends:

Mrs. Eugene C. Carusi
Mrs. Emanuel Cohen
Mrs. Polk Guest
Mrs. William R. Hyde
Mrs. Stanley Westreich
Stanley Woodward

HONORARY MEMBERS

Mrs. Norris A. Dodson, Jr.
Mrs. Frank Wisner

REGIONAL CHAIRMEN

Miss Marya Allen, *New England*
Mrs. John de Braganza, *South Atlantic*
Mrs. Charles Engelhard, *Mid-Atlantic*
Mrs. Donald Lewis, *West Coast*
Mrs. David Roberts, III, *Gulf States*
Mrs. Sarkes Tarzian, *Central*

STATE CHAIRMEN

Mrs. C. Tracy Barnes, *Rhode Island*
Mrs. Robert Beck, *New Mexico*
Mrs. Edwin Blum, *Louisiana*
Dr. Dorothy D. Bullock, *Pennsylvania*
Mrs. Louis Cassels, *South Carolina*
Mrs. John T. Conner, *New Jersey*
Mrs. John Gamble, *California*
Mrs. Thayer Gilpatric, *New York*
Mrs. Jim Goldate, *Tennessee*
Mrs. Erwin Goldfine, *Minnesota*
Mrs. Gilbert Hall, *Arizona*
Mrs. Gustav Heningburg, *New Jersey*
Mrs. Ross Hughes, *Oregon*
Mrs. George A. Hurd, *Pennsylvania*
Mrs. George C. Kaiser, Jr., *Wisconsin*
Miss Marian J. Kerr, *Hawaii*
Mrs. Florence K. Keppel, *Maryland*
Mrs. Pierre Kolish, *Oregon*
Mrs. Jo D. Kowalchuk, *Florida*
Mrs. Fred Lazarus, III, *Ohio*
Ms. Ruth Lieder, *Idaho*
Mrs. J. Turner Lloyd, *Arkansas*
Mrs. Walker Long, *West Virginia*
Mrs. John W. Lundeen, *Georgia*
Mrs. Jane Murchison, *Texas*
Mrs. Lee I. Niedringhaus, *Missouri*
Mrs. Ralph Reeves, Jr., *North Carolina*
Mrs. David Roberts, III, *Alabama*
Ms. Bernice Rosenthal, *California*
Mrs. Elizabeth G. Schneider, *Virginia*
Mrs. Joseph Smelser, III, *Oklahoma*
Mrs. Ralph E. Smith, *Vermont*
Mrs. Dolf Swing, *Connecticut*
Mrs. Sarkes Tarzian, *Indiana*
Mrs. Fannie T. Taylor, *Wisconsin*
Mrs. Wayne Vetterlein, *Maine*
Mrs. Dan Weinberg, *Maryland*
Mrs. C. Taylor Whittier, *Kansas*
Mrs. Timothy Wirth, *Colorado*
Mrs. Joseph S. Wolff, *Montana*
Mrs. T. Evans Wyckoff, *Washington*

YO-HO HOGATE'S!



You'll holler when you see what we've got!
Some of the city's great seafood. Deep-sea selections. Creative combinations, like imperial stuffed flounder with crabmeat. And some of the most bountiful platters around.
Best of all every Hogate's meal is a delicious bargain.
Come on over.
Once you look at our menu, taste our food and see our prices you'll start Yo-Ho'ing too!

HOGATE'S

Overlooking the Potomac at 9th and Maine, S.W. Open 11:30 am to 11 pm daily for dining. To 1 am for cocktails. Two hours free parking in the building.

GOT A YEN

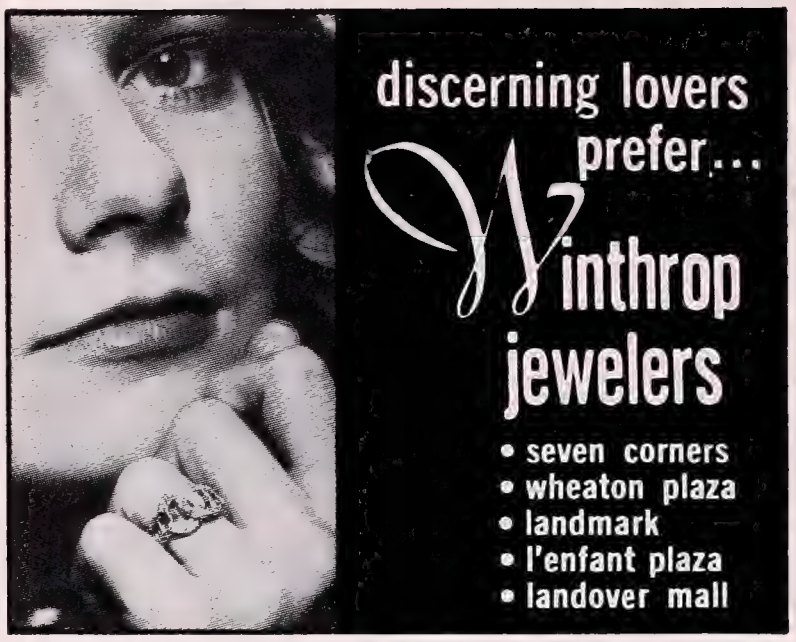
For CHINESE CHIPPENDALE



Paint it. Stain it. Mix it with anything. The Solid beech frame is ready to finish any way you like. Hand caned seat. Arm chair, $149. Side chair, $134. Store Hours: Daily 11-8; Sat. 10-6; Sun. 12-5. Catalog, $1.

DOOR STORE

GEORGETOWN: 3140 M St. N.W. • 333-7737
BAILEYS CROSSROADS:
5520 Leesburg Pike • 820-3262
ROCKVILLE: 5560 Randolph Rd. • 881-3661



Soon as the curtain falls, head for Port O' Georgetown. For deliciously uncomplicated dining. Lively libations. Even entertainment. On 31st St., just below M in Georgetown. 2 hours free parking. Open from 5 daily, from noon Sunday. Come see P.O.G. We're T.N.T.

PORT O' GEORGETOWN

P.O.G.!

A.S.A.P.!

OUR 25th YEAR
Gusti's
WASHINGTON'S FAVORITE
ITALIAN RESTAURANT
and
ROMAN TORCH LOUNGE
•
SIDEWALK CAFE
19TH & M STS., N.W. 331-9444
Complimentary Dinner Parking
Directly Across the Street
Open Sundays

Advisory Committe

EXECUTIVE COMMITTEE

Mrs. J. Willard Marriott, *Chairman*
Robert S. Carter, *Secretary*
Mrs. Donna S. Bradshaw, *Vice-Chrm., Finance*
Mrs. Jack Wrather, *Chrm., Public Relations*
Harry L. Jackson, *Vice-Chrm., Public Relations*
Mrs. Paul A. Clayton, *Chrm., Ed. & Program*
Mrs. Benjamin C. Evans Jr., *Vice-Chrm., Ed. & Program*
Mrs. Arnold Schwartz, *Director of Publicity*
Mrs. D. Eldredge Jackson Jr., *N.E. Regional Chrm.*
Harvey B. Cohen, *South Regional Chrm.*
Mrs. W. A. McKenzie, *West Regional Chrm.*
John H. Myers, *Midwest Regional Chrm.*

MEMBERS

Mrs. Evangeline Atwood, *Anchorage, Alaska*
Mrs. Robert Loeb, *Birmingham, Alabama*
G. Robert Herberger, *Scottsdale, Arizona*
Peter R. Marroney, *Tucson, Arizona*
Jimmie Driftwood, *Timbo, Arkansas*
Samuel Schulman, *Beverly Hills, California*
Ferenc Daday, *Burbank, California*
Mark I. Goode, *Hidden Hills, California*
Mrs. Majorie Phillips, *La Jolla, California*
Mrs. Jack Wrather, *Los Angeles, California*
Mrs. John Wayne, *Newport Beach, California*
Mrs. George F. Barrett, *Palm Springs, California*
Mrs. Evan V. Jones, *San Diego, California*
Davis W. Moore, *Denver, Colorado*
Allan R. Phipps, *Denver, Colorado*
Larned S. Whitney Jr., *New Britain, Connecticut*
Myron R. Bernstein, *Moodus, Connecticut*
Mrs. John W. Rollins, *Greenville, Delaware*
Mrs. John R. Cooper, *Hockessin, Delaware*
Charles C. Parks Sr., *Hockessin, Delaware*
Mrs. Thomas B. Evans Jr., *Wilmington, Delaware*
Mrs. Robert Hook, *Jacksonville, Florida*
Mrs. Edwin Reeves, *Miami, Florida*
Rabbi Joseph Freedman, *Albany, Georgia*
Mrs. Dillard Munford, *Atlanta, Georgia*
Mrs. Robert W. Wynne Jr., *Atlanta, Georgia*
Senator Eureka B. Forbes, *Honolulu, Hawaii*
Mrs. R. V. Hansberger, *Boise, Idaho*
Mrs. Donna S. Bradshaw, *Evanston, Illinois*
Charles W. Bolen, *Normal, Illinois*
Mrs. John Burkhart, *Indianapolis, Indiana*
Mrs. Sarkes Tarzian, *Indianapolis, Indiana*
James S. Schramm, *Burlington, Iowa*
Mrs. Gordon E. Stone, *Hutchinson, Kansas*
Stanley O. Beren, *Wichita, Kansas*
Bernard H. Barnett, *Louisville, Kentucky*
Mrs. Harold K. Marshall, *New Orleans, Louisiana*
Williard W. Cummings, *Skowhegan, Maine*
Mrs. William H. Muir, *Stonington, Maine*
Mrs. Willard G. Rouse, *Baltimore, Maryland*
Mrs. Frank E. Fitzsimmons, *Chevy Chase, Maryland*
Mrs. Gilbert, W. Keech, *Chevy Chase, Maryland*
Mrs. James M. Beggs, *Potomac, Maryland*
Mrs. Richard M. Allen, *Salisbury, Maryland*
Mrs. Charles C. Hartman, *Severna Park, Maryland*
Camman Newberry, *Beverly Farms, Massachusetts*
Thomas A. Pappas, *Boston, Massachusetts*
Mrs. James Lawrence, *Brookline, Massachusetts*
Miss Robin M. Hendrich, *Monterey, Massachusetts*
William M. Hunt, *Milton, Massachusetts*
W. Hal Youngblood, *Detroit, Michigan*
Mrs. John Stiles, *Grand Rapids, Michigan*
Mrs. W. Ballenger III, *Lansing, Michigan*
Mrs. Russell T. Lund, *Minneapolis, Minnesota*
John H. Myers, *St. Paul, Minnesota*
Burrell O. McGee, *Leland, Mississippi*
Mrs. R. Crosby Kemper Jr., *Blue Springs, Missouri*
George S. Rosborough Jr., *Webster Groves, Missouri*
Bruce C. Jacobsen, *Bozeman, Montana*

on the Arts

ames N. Ackerman, *Lincoln, Nebraska*
Mrs. William P. Lear, *Verdi, Nevada*
Mrs. Robert English, *Hancock, New Hampshire*
enator Robert English, *Hancock, New Hampshire*
dmund B. Sullivan, *Rumson, New Jersey*
Valter W. Weller Jr., *West Orange, New Jersey*
Mrs. Rufus G. Poole, *Albuquerque, New Mexico*
William S. Lasdon, *Katonah, New York*
Mrs. Elmer H. Bobst, *New York, New York*
ichard J. Buck, *New York, New York*
liss Bernice Miller, *New York, New York*
ichard C. Pistell, *New York, New York*
Mrs. Arnold Schwartz, *New York, New York*
Mrs. John M. Shaheen, *New York, New York*
rthur M. Richardson, *Pittsford, New York*
Mrs. Irene Barbara Walczak, *Williamsville, New York*
lenry H. Shavitz, *High Point, North Carolina*
harles R. Jonas Jr., *Lincolnton, North Carolina*
ryan E. Gackle, *Dickinson, North Dakota*
larry L. Jackson, *Cleveland, Ohio*
arl H. Lindner, *Cincinnati, Ohio*
William D. Taylor, *Hartville, Ohio*
. Oscar Stover, *Alva, Oklahoma*
Mrs. Frank J. Hightower, *Oklahoma City, Oklahoma*
Mrs. Julian N. Cheatham, *Portland, Oregon*
onald G. Schmidt, *Salem, Oregon*
Mrs. D. Eldredge Jackson Jr., *Providence, Rhode Island*
lark W. Buyck Jr., *Florence, South Carolina*
Mrs. Holmes Frederick, *Greenville, South Carolina*
Mrs. Frank L. Farrar, *Britton, South Dakota*
Mrs. Robert L. Ashe, *Knoxville, Tennessee*
Mrs. E. Bronson Ingram, *Nashville, Tennessee*
Mrs. William A. McKenzie, *Dallas, Texas*
Mrs. H. Ross Perot, *Dallas, Texas*
Mrs. Charles J. Wyly, *Dallas, Texas*
Mrs. Sam Wyly, *Dallas, Texas*
ed Weiner, *Fort Worth, Texas*
leredith J. Long, *Houston, Texas*
Mrs. James H. Clement, *Kingsville, Texas*
harles H. Henson, *Provo, Utah*
Mrs. Paul A. Clayton, *Salt Lake City, Utah*
Mrs. Byron O. McCoy, *Rutland, Vermont*
larvey B. Cohen, *Alexandria, Virginia*
Mrs. George B. Green, *Arlington, Virginia*
Mrs. Henry E. Catto, *McLean, Virginia*
Mrs. Edward D. French, *McLean, Virginia*
awrence Brown, *Washington, D.C.*
Mrs. Wiley T. Buchanan, *Washington, D.C.*
Mrs. George M. Bunker, *Washington, D.C.*
Robert S. Carter, *Washington, D.C.*
Mrs. Anna Chennault, *Washington, D.C.*
Mrs. Benjamin C. Evans Jr., *Washington, D.C.*
Mrs. S. Everette Guiles, *Washington, D.C.*
Mrs. Katharine McCook Knox, *Washington, D.C.*
Mrs. J. Willard Marriott, *Washington, D.C.*
Mrs. Robert G. McGuire, *Washington, D.C.*
Mrs. Gladys T. Montgomery, *Washington, D.C.*
Wesley S. Williams, *Washington, D.C.*
Mrs. Rose Saul Zalles, *Washington, D.C.*
Richard E. Duncan, *Morgantown, West Virginia*
Mrs. Frank J. Pelisek, *Milwaukee, Wisconsin*

Mrs. Eunice Larson, *Administrative Assistant*

To comply with the Presidential directive on the conservation of energy all thermostats in the Kennedy Center have been lowered to 68 degrees Farenheit. In addition to reducing the heat, most of the architectural lighting has been eliminated including all landscape lights and half of the lights on the building's exterior. The four fountains have been deactivated for the duration. And, as visitors will readily note, normal lighting in the public areas, such as the Grand Foyer, has been reduced by fifty percent.

1789
Restaurant
French Cuisine Served After Theatre
in historic Georgetown setting
Valet Parking
1226 36th St. N.W. · 965-1789

Fisher Galleries
Finest Art Collection in Washington
Collection of Paintings by famous French and American impressionists including signed etchings, engravings and lithographs by such famous names as Durer, Cassatt, Renoir, Rouault, Braque, Picasso, Chagall, Miro, Vasarely, Henry Moore, Dali and hundreds more.
Old Estate Paintings and Etchings.
DUNCAN & DUNCAN
CHINESE GALLERY
Fine Chinese Antiques, Artifacts, Furniture, Jade, Jewelry, Woodcuts and Paintings.
Daily 10-6, Sat. 10-5
Closed Sunday
1509-11 CONNECTICUT AVE. N.W.
265-6255

THE LATE SHOW
Starring
"THE GREAT LATE STEAK"
Continuous Char-Broiling
Performances until Midnight
Also Playing LIVE PIANO
publick house
3218 M Street Georgetown
333-6605
Open 7 Days

Rive Gauche

Cuisine Francaise

3200 M Street, N.W.
Georgetown
Reservations 333-6400
Free Valet Parking

Gracious Waterfront Dining

PIER 7
RESTAURANT

Corner of Maine Avenue at 7th, SW in the Channel Inn

PRE-THEATER DINNER
Monday thru Saturday, 5:00-11:15
Sunday Leisure Dining, 3:30-11:00

AFTER-THEATER SNACKS & PASTRIES

Dancing & Entertainment in The Engine Room Lounge til ??

Free parking

For information call 554-2500

maison des crêpes

After the Theatre
GEORGETOWN
ALEXANDRIA
BETHESDA

Box Offices: Hall of Nations (Concert Hall tickets); Hall of States (Theater & Opera House tickets). **Hours:** 10:00 a.m.—9:00 p.m. (Mon.—Sat.); 12 noon—9:00 p.m. (Sun. & holidays).
For information telephone: 254-3600.
Thirty minutes free parking in Center Garage for ticket buyers prior to 6 p.m. Box office will validate parking stub.

Theatre Party and Group Sales: For information telephone 254-3626.

Instant Charge: Tickets for most attractions can be charged by telephone if you have an American Express, Bank Americard, Diners Club, Central Charge or Master Charge credit card. Tickets go on sale on ***Instant Charge*** approximately two weeks prior to performance date. Hours are every day including Sundays from 10:00 a.m.—9:00 p.m., holidays from 12:noon—6:00 p.m. Telephone numbers are: ***Eisenhower Theater*** (202) 254-3080; ***Opera House*** (202) 254-3050; ***Concert Hall*** (202) 254-3090.

Parking Facilities: Enter South from Entrance Plaza, Rock Creek Parkway or Expressway. Exit North to Rock Creek Parkway or New Hampshire Avenue.

Check Rooms: Hall of Nations and Hall of States. Check Rooms close 15 minutes after the end of the last performance.

Lost and Found: Telephone (202) 254-3676.

Lounges and Restrooms: On all seating and parking levels and on Roof Terrace.

Public Telephones: Located in Box Office alcoves, parking, seating and roof levels.

Public Transportation: METRO buses to and from Penn. Ave., routes 80 & 81; route R2 to and from 18th St., Conn. Ave., Columbia Rd., Catholic U., U. of Md.: route R5 at rush hour Taxi stand located at Hall of States entrance.

Wheelchairs: Reserve in advance by calling (202) 254-3718. Garage parking arrangements for the disabled may be made by calling the garage management at (202) 659-9620.

Incoming Calls: One can be reached by phone at (202) 254-3624 if name and seat number are left with usher.

Latecomers will be seated at the discretion of the management.

Restaurants: On the Roof Terrace:

La Grande Scene (Mon. thru Sat., 12 ~~noon~~ to 2:30 p.m. and 6:00 p.m. until half hour after the last curtain. Closed Sundays and holidays. Reservations accepted. Cocktail lounge: (Mon. thru Sat., 5:30 to midnight).

The Promenade—Cafeteria and outdoor terrace—11:30 a.m. to 8:00 p.m. daily.

The Gallery Cafe—(Mon. thru Sat., 11:30 a.m. until half hour after the last curtain. Closed Sundays and holidays. Telephone: (202) 833-8870.

The Filene Memorial Organ in the Concert Hall contributed by Mrs. Jouett Shouse. The Sound Systems contributed by the RCA *Corporation Baldwin is the official piano and electronic organ of the John F. Kennedy Center. Panel truck courtesy of Sheehy Ford, Marlow Heights, Md*



IT LETS YOU INDULGE YOURSELF WHILE STILL BEING SENSIBLE.

Until now, if you ted to indulge your re for luxuriousness in utomobile, you might e expected to sacrifice iency.

This year, you can e both improved effi- cy and luxuriousness ne same automobile: rice Classic for 1975.

Lots of uriousness.

Caprice Classic trans- s six adults smoothly and comfortably. And handsomely; the new Caprice grille, taillight assembly and rear window treatment more than meet the most demanding ideas of luxuriousness. So does the deep, cut-pile carpeting which extends up the lower door panels and the available 50/50 reclining front seat. Indulge.

Quiet elegance.

Caprice rides as elegantly as it looks. It's particularly quiet on the road, with its radial-tuned suspension and built-in Quiet Sound insulation to get you from place to place smoothly and quietly. Indulge.



New efficiencies.

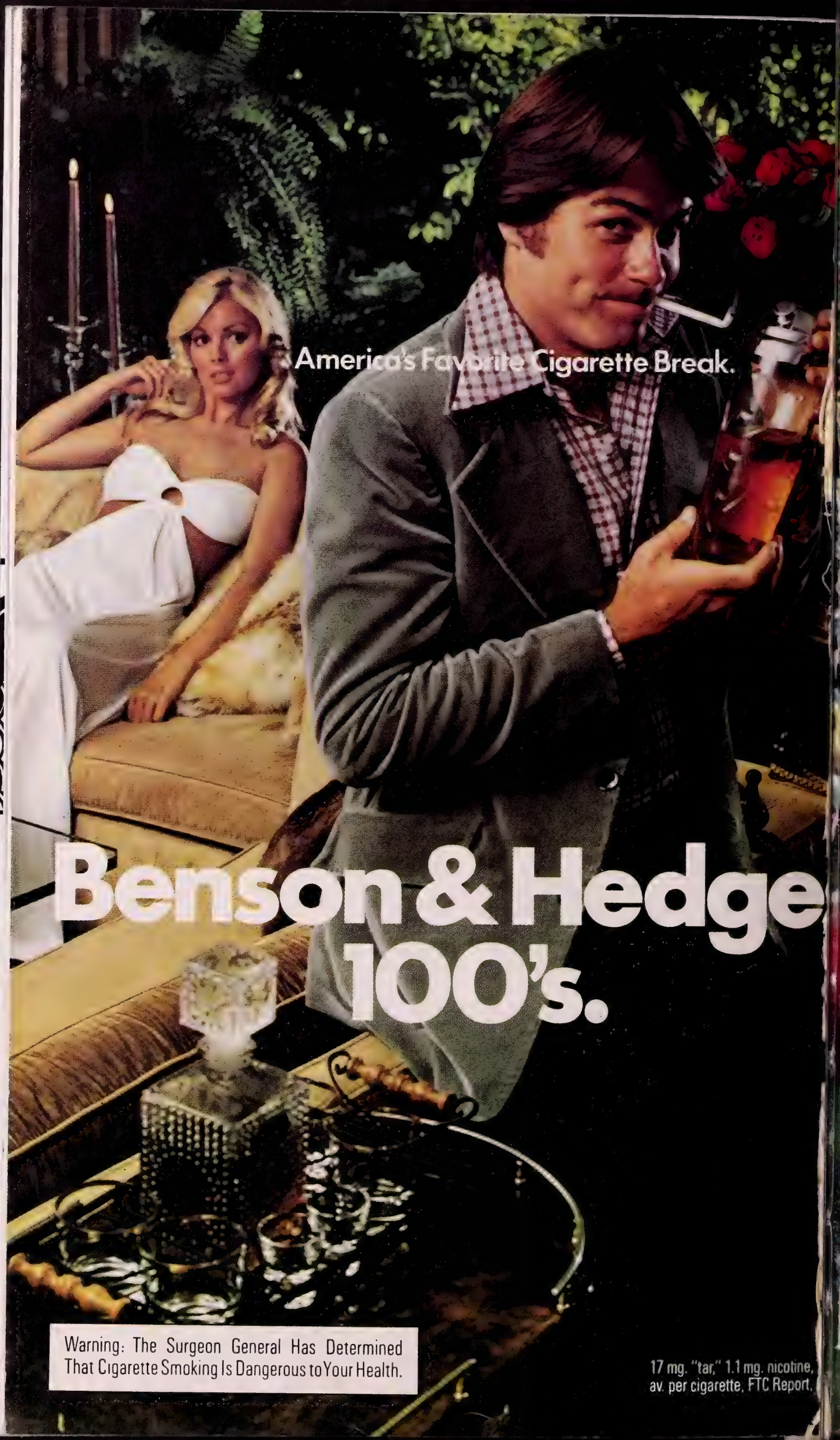
Caprice Classic for '75 is a more sensible automobile than ever. The new standard engine is a 350-2 V8, replacing last year's 400-2. And the combination of this new smaller V8 and Chevrolet's new Efficiency System lets Caprice go substantially farther on a gallon of gasoline, based on Environmental Protection Agency City Driving Tests. Caprice also goes farther between recommended oil changes and tune-ups and lets you operate a truly luxurious automobile without being out of step with the times. Sensible.

There are no Caprice sort-of-classics.

Other car companies are currently offering lesser versions of their traditional top models. But there is only one uppermost Chevrolet. Caprice Classic is uppermost in quality, in luxuriousness and in quiet elegance. And for 1975, Caprice Classic is uppermost in overall operating economy compared to Caprice models of recent years. We think that for '75, Caprice offers you the best of two worlds in allowing you to indulge yourself . . . while still being sensible.

CHEVROLET MAKES SENSE FOR AMERICA

Chevrolet


America's Favorite Cigarette Break.
Benson & Hedges 100's.
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.
17 mg. "tar," 1.1 mg. nicotine, av. per cigarette, FTC Report.



Lincoln Center

Lincoln Center for the Performing Arts / January 1975



IT LETS YOU INDULGE YOURSELF WHILE STILL BEING SENSIBLE.

Until now, if you wanted to indulge your desire for luxuriousness in an automobile, you might have expected to sacrifice efficiency.

This year, you can have both improved efficiency and luxuriousness in the same automobile: Caprice Classic for 1975.

Lots of luxuriousness.

Caprice Classic transports six adults smoothly and comfortably. And handsomely; the new Caprice grille, taillight assembly and rear window treatment more than meet the most demanding ideas of luxuriousness. So does the deep, cut-pile carpeting which extends up the lower door panels and the available 50/50 reclining front seat. Indulge.

Quiet elegance.

Caprice rides as elegantly as it looks. It's particularly quiet on the road, with its radial-tuned suspension and built-in Quiet Sound insulation to get you from place to place smoothly and quietly. Indulge.



New efficiencies.

Caprice Classic for '75 is a more sensible automobile than ever. The new standard engine is a 350-2 V8, replacing last year's 400-2. And the combination of this new smaller V8 and Chevrolet's new Efficiency System lets Caprice go substantially farther on a gallon of gasoline, based on Environmental Protection Agency City Driving Tests. Caprice also goes farther between recommended oil changes and tune-ups and lets you operate a truly luxurious automobile without being out of step with the times. Sensible.

There are no Caprice sort-of-classics.

Other car companies are currently offering lesser versions of their traditional top models. But there is only one uppermost Chevrolet. Caprice Classic is uppermost in quality, in luxuriousness and in quiet elegance. And for 1975, Caprice Classic is uppermost in overall operating economy compared to Caprice models o recent years. We think that for '75, Caprice offers you the best of two worlds in allowing you to indulge yourself . . . while still being sensible.

CHEVROLET MAKES SENSI FOR AMERICA

Chevrolet

Delta gives you a Florida break.

Steak & Champagne in Tourist to Florida.

(Miami, Ft.Lauderdale and Tampa/St.Pete)



Delta has a dozen nonstops every day this winter to Miami/Ft.Lauderdale. Also morning, evening and night nonstops to Tampa/St.Pete. And on every mealtime nonstop we're serving free steak to everyone—free champagne to every adult. Free champagne on thrifty Night Coach nonstops, too. The night fare is only $78 to Miami or Ft.Lauderdale, just $73 to Tampa/St.Pete. So live a little—fly Delta to Florida.



See your friendly Travel Agent. Delta and your Travel Agent accept American Express and all other major, general-purpose credit cards. For instant reservations thru Deltamatic,® call Delta in New York at 832-7000, in New Jersey at 622-2111. And have a nice trip!

DELTA
The airline run by professionals

Miami Five nonstops daily. Day Tourist and Night First Class, $98. Night Coaches, only $78.

Ft.Lauderdale Seven nonstops a day. Our 9:40am nonstop is a Wide-Ride™ superjet. Day Tourist and Night First Class, $98. Low $78 Night Coaches, too.

Tampa/St.Pete Fly nonstop any morning or evening. Day Tourist and Night First Class, $92. Night Coach nonstop, only $73.

Jacksonville Nonstop evenings at 5:45pm. Day Tourist, $79.

The Bahamas Nonstops to Nassau and Freeport every morning. 21-day Midweek round-trip Tourist Excursion, just $166. (Weekends slightly higher.) Add applicable tax.

Delta is ready when you are.®

You might measure success by what the Joneses throw away. And today, that's a pretty good measure.

Public officials and businessmen are watching your neighbor's—and your—garbage with a lot more interest than you think. They see our garbage as one of America's growing natural resources.

In 23 cities and counties across the nation these imaginative men are already reclaiming steel cans from the tide of municipal garbage.

In dozens of other communities, programs are underway to utilize household garbage as an energy source. To be burned as a supplement to coal and oil, to be used alone as a dry fuel, or to be converted into fuel oil and gas. And almost all of these programs also call for the recovery of steel cans.

Steel's magnetic property makes it the easiest material to reclaim. As a result, billions of these scrap cans are recycled in steelmaking, copper mining, detinning and ferro-alloy production. Soon, iron foundries also will be recycling steel cans.

St. Louis provides electricity for 25,000 homes by burning garbage. Chicago will generate electricity for 45,000 homes and conserve 100,000 tons of coal annually by burning garbage. By 1975, garbage-to-energy systems also will be operating in Baltimore, Ames, Iowa and Saugus, Massachusetts. The State of Connecticut expects to meet 11 percent of its electrical needs by 1985 by burning garbage. (Success doesn't come overnight.)

If energy is a problem in your city, consider keeping up with the Joneses. We'll try to give you a hand.

For more information write, Tinplate Producers, American Iron and Steel Institute, 1000 16th Street, N.W., Washington, D.C. 20036.

Sweet smell of success



Steel the recycled material

Tinplate Producers, American Iron and Steel Institute

stagebill

January 1975 *Volume II, No.5*

CONTENTS

7 **LA FORZA DEL DESTINO**
by Andrew Porter

13 **PREMIERE PREVIEW**
by Leighton Kerner

17 **THE PROGRAM**

24 **FACILITIES AND SERVICES**

27 **SOAP AND EDUCATION**
by Marilyn Stasio

PHOTOS: *Cover by Yoichi R. Okamoto; page 8 by James Heffernan; page 14 (top right) Whitestone Photo; page 14 (bottom left) by Michael Avedon; page 14 (bottom right) by Henry Grossman; page 27 by Vincent F. Wright; page 28 by Susanne Faulkner Stevens.*

Joseph P. Barbieri, *president & publisher*
Theodore P. Langdon, *senior vice president*
William J. Kofl, Jr., *general manager*

Karl B. Leabo, *senior editor & art director*
Judith Ravel Leabo, *managing editor*
Carol Schwarz, *program editor*
Wendy Walden, *art associate*
Judith M. Pletcher, *sales representative*

STAGEBILL is published monthly at Lincoln Center for the Performing Arts, New York, Kennedy Center for the Performing Arts, Washington, D.C., and in Chicago. The Lincoln Center *Stagebill* is published by B&B Enterprises, Inc. Program Office, 1865 Broadway, New York, N.Y. 10023, (212) 582-0846.

Copyright © B&B Enterprises, Incorporated 1974. All rights reserved. Printed in U.S.A.

Advertising Offices–**New York:** 275 Madison Avenue, New York, N.Y. 10016, (212) 686-7740. **Washington, D.C.** Program Office, The Kennedy Center, Washington, D.C. 20566, (202) 833-2897. **Chicago:** 500 No. Michigan Ave., Chicago, Illinois 60611 (312) 565-0890.

Citibank-Investors' Choice

Investment Management

If you're an investor with $200,000 or more, few factors are more critical than the research on which you base your investment decisions. And that's one of the most important reasons for considering Citibank as your money manager. Citibank economists, security analysts, overseas specialists and investment counsellors form one of the most authoriative and respected groups of any money management organization in the world. Yet our investment services are highly personalized. Your portfolio manager becomes thoroughly familiar with your objectives and needs. He'll structure a portfolio reflecting both your unique situation and our own best thinking. Our fee is based solely on the periodic value of your investments. (We receive no commissions.) For professional investment management, consider Citibank. You'll be well advised.

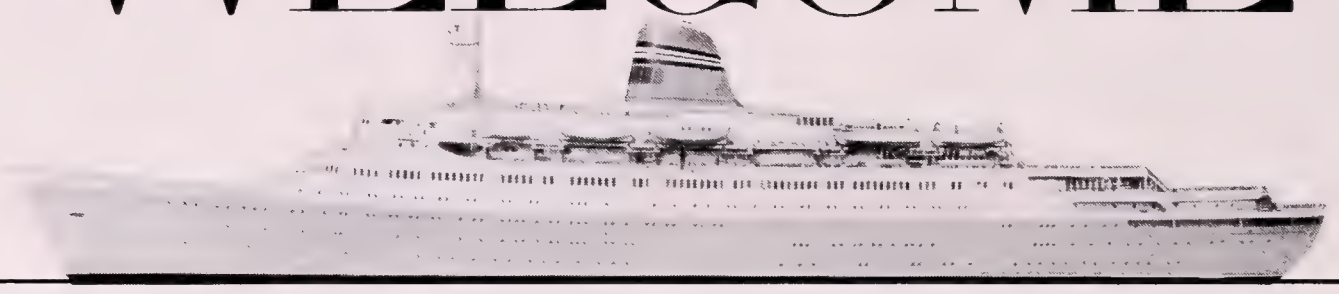
Securities Custodian

Turn over the mechanics of portfolio handling to Citibank's professionals, who'll act as your financial secretary, relieving you of paperwork and record keeping. Our experienced custodian account managers will take on a myriad of time-consuming details –from the collection and remittance of income to the handling of rights and warrants. You'll receive detailed monthly statements. And the information you need for preparing your tax returns. For the ultimate in "good housekeeping"–plus the physical safety of your securities at all times–use Citibank.

For further information, call or write Charles H. Braun (559-2308) at First National City Bank 399 Park Avenue New York, N.Y. 10022.

FIRST NATIONAL CITY BANK

THE SAGAFJORD WELCOME



It's yours to the Caribbean, Europe, North Cape, Scandinavia, Russia, the Mediterranean. Skål!

You're welcome wherever you cruise with us to the friendly, solicitous welcome of the Sagafjord's European crew. (They're why so many people choose to cruise with us again.)

You're welcome to our spacious, uncrowded ship. To beautiful cabins. Acres of decks. Gala nights. And an unhurried single sitting in the Sagafjord's superb dining room.

You're welcome to luxury, style and seamanship derived from our unique 65 years of Norwegian world-cruising experience. Wherever you're cruising, we know the way, on the Sagafjord and Vistafjord.

You're welcome to the Caribbean, the North Cape, Scandinavia, Russia, Europe and the Mediterranean, on the Sagafjord in '75. Ask your travel agent about Vistafjord cruises, too. Or call or write us for brochures.

CRUISE HIGHLIGHTS 1975

MEDITERRANEAN, EGYPT AND HOLY LAND CRUISE. April 7/11 from Port Everglades/New York, 39 days, 12 ports. Vistafjord. SPRING HOLIDAY CARIBBEAN CRUISE. May 23/25 from New York/Port Everglades, 14 days, 6 ports. Sagafjord. NORTH CAPE AND FJORDLANDS CRUISE. June 4/7 from Port Everglades/ New York, 33 days, 11 ports. Sagafjord. SCANDINAVIA AND RUSSIA CRUISE. July 11 from New York, 31 days, 10 ports. Sagafjord. SCANDINAVIA/ EUROPE/MEDITERRANEAN CRUISE. August 11 from New York, 39 days, 12 ports. Sagafjord. FALL MEDITERRANEAN CRUISE. September 20/22 from New York/ Port Everglades, 39 days, 14 ports. Sagafjord.

The Sagafjord & Vistafjord are registered in Norway

Norwegian America Line

29 BROADWAY, NEW YORK 10006
TEL. (212) 944-6900

La Forza del Destino

The Metropolitan rediscovers "A Powerful, Singular, and Vast Drama on January 17th.

The Metropolitan is probably the only great opera house in the world which, this season, is allowing a rest to the "popular" Verdi—to *Rigoletto, Il Trovatore* and *La Traviata*, to *Un Ballo in Maschera*, to *Aida* and *Otello*. And, instead, is bringing into prominence (besides *Falstaff*) Verdi's first full essay in grand opera, *Les Vêpres Siciliennes* (or in Italian translation, *I Vespri Siciliani*), and the "powerful, singular, and vast drama" which is *La Forza del Destino*. In one sense, this month's new staging of *Forza* should be a discovery. But in another, of course, New York is the city where *Forza* is most familiar. It was first done here in 1865, little more than two years after its premiere. There was a Mapleson production in 1880. Then at the Metropolitan it was first done (with a young debutante called Rosa Ponselle, Caruso, and Giuseppe De Luca) in 1918, and held the bills, seldom absent, for twenty-seven seasons. That must be a record. In 1942 it was revived (with Zinka Milanov), and stayed for two seasons. The 1952-53 season brought a new production, which was seen a good deal during the next two decades.

And yet there *is* a *Forza* that awaits rediscovery—for the earlier Metropolitan staging was of a *Forza* shorn and altered: the Overture was misplaced; the Inn scene was omitted, and so were some important episodes later in the action. John Dexter, director of the new version, and James Levine, its conductor, plan to achieve something closer to the drama of Verdi's intention. The Eugene Berman scenery of 1952-53 will be used once again, for there is life in it still. The costumes will be new (the old ones went up in a fire). The Inn scene will be restored, and so will as much as possible of the other music formerly cut. And only when *La Forza del Destino* is given complete or nearly complete does it "make sense"—not just on the simple narrative level (which, heaven knows, poses problems enough—and was a source of continuing concern to Verdi himself) but as a vast *Dramma scenico-musicale.*

That term for it is Verdi's own. It occurs in a letter where he writes of a performance of *Forza* in which the individual singers had been marvelously good, and the solos and duets superbly well executed—but not "the varied, ampler scenes that fill half the opera and really constitute the *Dramma Musicale* . . . Despite the eulogies that you all have lavished on this performance, I believe, I am convinced, that the solo pieces succeeded admirably, but that the opera—understand, I mean the *Opera*, or *Dramma scenico-musicale*—was but imperfectly realized." That was in 1869; and in this year also began the series of letters to a Neapolitan friend in which Verdi consciously formulated his belief that in *La Forza del Destino, Don Carlos* and then *Aida*, he had

by Andrew Porter

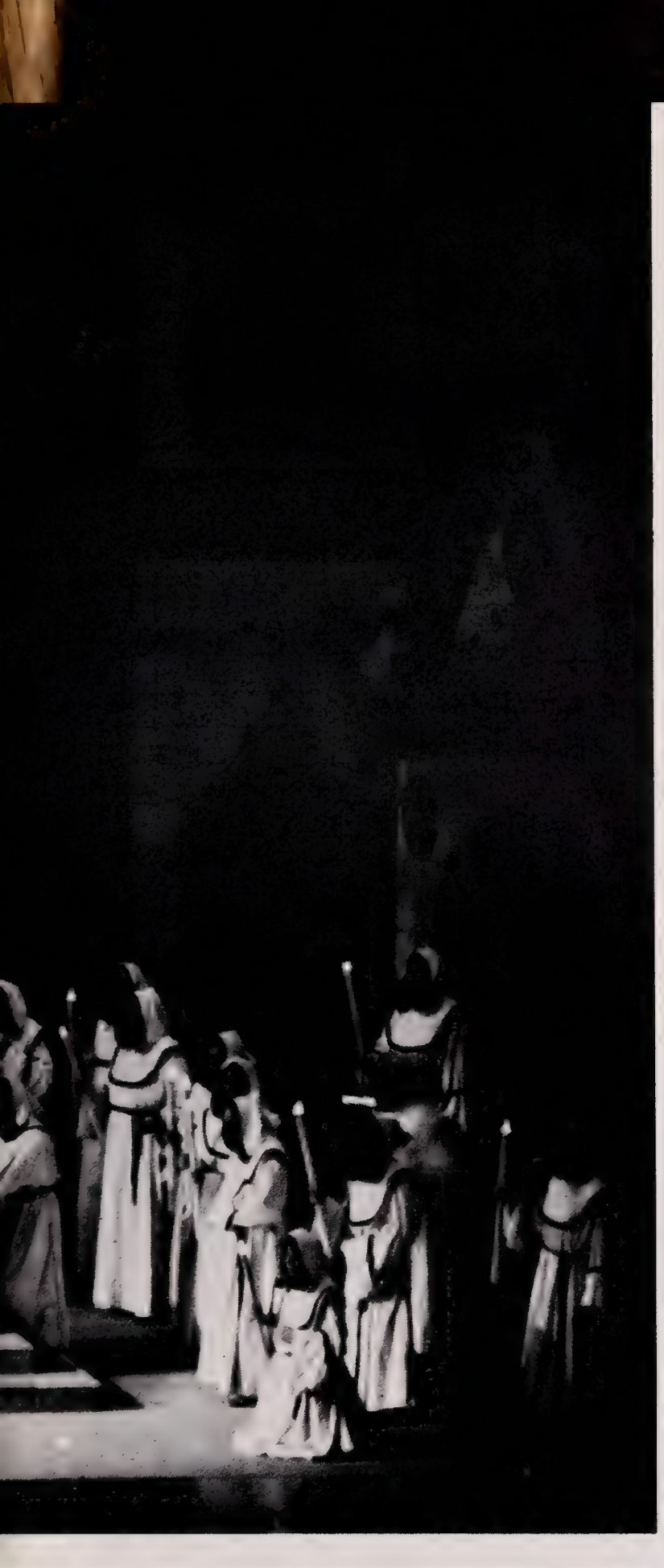


Above: A scene from Verdi's La Forza del Destino, *designed by Eugene Berman. Right: Verdi in 1886 (from a portrait by G. Boldoni.)*

composed operas of a new kind. He calls them "modern operas" and insists that they should not be undertaken except by companies that can provide a complete ensemble. The best singers and players in the world are not enough; they need a single directing intelligence to supervise every detail of the scenery, the props, the movements, the staging, and then to integrate all these with a complete musico-dramatic conception.

La Forza del Destino was composed for St. Petersburg, *Don Carlos* for the Paris Opéra, and *Aida* for Cairo (with La Scala and Paris Opéra performances in prospect) By now, Verdi was accepting only special commissions where he could be sure that great trouble would be taken over the casting, the rehearsals, and the execution, and where he could hope to impose his ideas on the public, rather than pay court to them. Indeed, it seems that *La Forza del Destino* was not quite what the St. Petersburg audience, familiar with his earlier pieces, had expected. We read that: "In place of a light opera in the ordinary Italian manner, the composer of *Rigoletto* has given us on this occasion a work more akin to the production of Meyerbeer and Halévy."

In everything but language, *La Forza del Destino* is indeed a *grand opéra,* conceived on a very large scale, with puissant





choruses, a variety of picturesque settings, and plenty of local color to provide a "three-dimensional" background to the predicaments of the principals. But where Verdi differs from Meyerbeer is in his approach to those individual predicaments and in the purpose of his backgrounds. Meyerbeer characters are for the most part puppets, and his plots are concocted to provide extreme situations and exotic or piquant spectacles. (There is also more merit in him than is often allowed; Verdi perceived this merit, and sought to turn Meyerbeerian devices to his own nobler purposes.) But Verdi was drawn to the Spanish play *Don Alvaro, o la Fuerza del Sino* in the first place by the genuinely interesting predicament of a hero, forced by a series of mischances to do just those things against which his noble spirit rebelled. Most of his operas find their starting-point in some such personal plight: in *Rigoletto,* the jester's schizophrenic blend of paternal tenderness and his jeering at another father whose daughter has been dishonored; in *Il Trovatore,* Azucena's maternal care for Manrico mingled with the realization that he is the son of the man who burnt her own mother at the stake. Such things aroused Verdi's dramatic instincts and set music stirring within him. Very few of his operas are composed to "original librettos;" behind most of them is a play involving a rent character that fired his imagination—and prompted his marvelous identification with human suffering.

The play *Don Alvaro, o la Fuerza del Sino,* was influential and admired in its day. Its author, Don Angel Saavedra, Duke of Rivas, was a liberal who spent much of his career in exile. (*Don Alvaro* was written in France), though eventually he became a respected statesman, Spanish Ambassador to France and then Naples, and lived to see the production of *La Forza del Destino* that was given in Madrid three months after its St. Petersburg premiere. (Verdi was also there.) Rivas may have intended to expose the monstrous premises behind the Spanish code of family

honor. He certainly intended the contrast between its blind, unquestioning ferocity and gentler Christian precepts that forms an important element in both play and opera. A subsidiary moral seems to be that it is not much use expecting help from God; "destiny" proves more powerful. The action concerns two people who try to behave well and forgive their enemies, and a third who will have none of such meekness, and is abetted in his bloodthirsty designs, over and over again, by "destiny." In Rivas' play, Leonora actually has *two* vengeful brothers; Don Alvaro kills the elder, Don Carlo, in the earlier duel, and so Don Alfonso arrives to take up the family feud—and be killed by Alvaro at the close. After which Alvaro, having brought destruction to every member of the Calatrava family, leaps over a precipice, while thunder and lightning rage and the assembled monks sing a *Miserere!* Verdi conflated the brothers, but kept this ending in his original version of the opera. He revised it later. The long, complicated story of his revision need not concern us here. In brief, Verdi set his original *Forza* aside until he had composed *Don Carlos*, a *grand opéra* in which the interaction of personal and political destinies becomes more explicit, and the fate of suffering people turns on private decisions. Then, for a Scala production in 1869, he reshaped the *Forza* that we know today.

It is a passionate personal drama played out against a background of martial and monastic life across two countries, Spain



LIQUORE STREGA EIGHTY PROOF, SCHENLEY IMPORTS CO., NEW YORK, N.Y. ©1974

and Italy. A comparison with *Il Trovatore* proves revealing. In *Il Trovatore* (based on a Spanish play that had been influenced by Rivas' *Don Alvaro*), the gypsies are stage-gypsies and the soldiers are stage-soldiers; each group sings a tuneful chorus that has nothing to do with the main action. But in *Forza,* as Verdi said, genre scenes not only "fill half the opera" but "really constitute the *music-drama.*" It was at his suggestion that Act III was amplified with a scene of military life not taken from Rivas, but lifted from Schiller's *Wallenstein's Camp.* The composer said several other interesting things about his work. Vocal virtuosity, he declared, was far less important than that the singers should have *soul,* and the ability to understand and express the words. He also said that the piece was not a work about war. Attempts to stage it as if it were a set of tableaux from Goya's *Desastres de la Guera,* hung on a thread of preposterous coincidence, have not succeeded. But, on the other hand, attempts to trim it down to the drama of the principals, plus some light relief from Preziosilla, the merry vivandière, have proved equally misguided.

In the new Metropolitan production, we may hope to rediscover the full force of *La Forza del Destino.* Heaven knows, it is not a "well-made play" but it does have a shape. Act I is an exposition; and then the scene moves out from a castle room to the wide world. The tragic hero seeks the distractions of war; both he and the heroine seek the consolations of religion, and cloister themselves away from the world. But in vain. Such escape is not possible. As so often in Verdi, the baritone is the active figure. He and "destiny" conspire to force confrontation and precipitate the final catastrophe. And *La Forza del Destino* becomes a personal drama played out—as that of *Il Trovatore* is not—amid the variegated tumult of the real world, where the calm of cloister or hermitage proves illusory.

Andrew Porter is music critic of the *New Yorker Magazine.*

Lobster with view. $7.95

One of New York's most persistent myths is that high prices attend the King's Wharf Restaurant.

After all, it's on Central Park South, it's in a grand hotel, it's smashingly elegant. It should be a King's ransom. Well, a fresh, whole Maine lobster, complete with a view of The Park, is $7.95.

Sometimes the truth doesn't hurt at all.

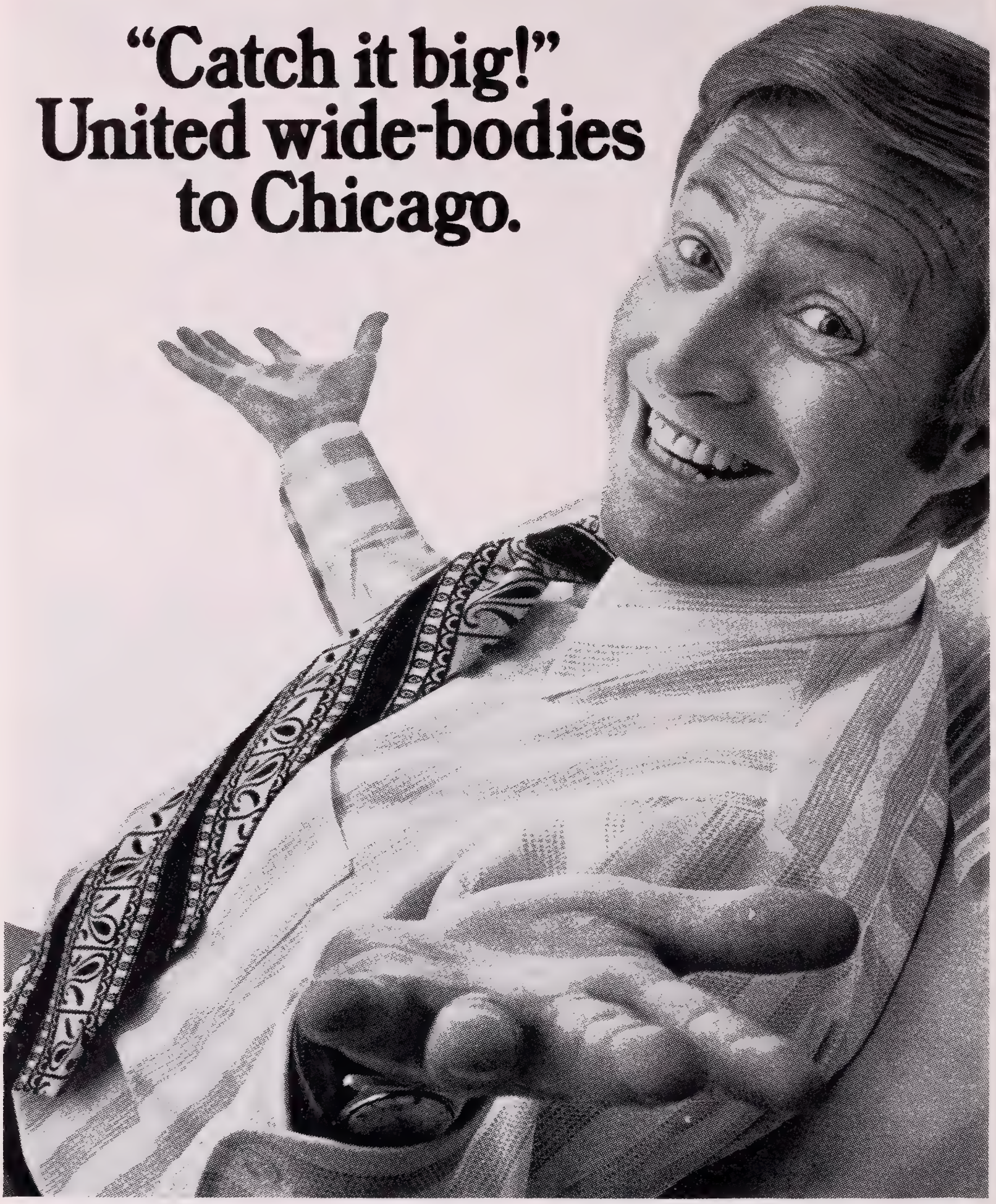
KING'S WHARF
In Marriott's Essex House
on Central Park South
247-0300 for reservations

"Aunt Fish serves fresh fish"

LUNCHEON/DINNER/SUPPER
AUNT FISH
seafood restaurant
oyster bar
Just across from Lincoln Center
63rd St. on Broadway • Res. 799-7200

Le Poulailler
43 W. 65th St. 799-7600
For Your Dining Convenience
at Lincoln Center
Luncheon • Dinner • Supper
Amer. Exp.-Diner's—Closed Sun.

"Catch it big!" United wide-bodies to Chicago.



Stretch out to Chicago on our wide-body DC-10's, and the only 747 nonstop, every business day.

The spirit of Friendship Service. It's catching. Call United at 212-867-3000, or your Travel Agent.

The friendly skies of your land.

UNITED AIRLINES

Premiere Preview

Works by Harrison Birtwistle, Jacob Druckman, Carman Moore, Donald Harris, Elliott Carter and Lucia Dlugoszewski contribute to the New York Philharmonic's 1975 Repertoire.

The major activity of a full-time, big-league symphony orchestra like the New York Philharmonic is, on the face of it, to work toward the best possible performance of the best available music. And as it is with the great classical drama, opera, and dance companies of the world, most of the best available art-works are by masters no longer around to send in their latest manuscripts, chew their finger-nails at every rehearsal and greet the standing ovations from that perch up there on the left arm of the First Terrace.

But if an orchestra, or opera company, or any performing arts organization, no matter how great, confines itself exclusively to the tested and accepted masterpieces, or mere curiosities, of the past and admits nothing of its own time into its schedule, then it is not even a museum, as some proponents of the old-and-safe repertory would say. It is a tomb.

The New York Philharmonic, thank God and Boulez, is not a tomb. (In years past, we would also have had to thank Mitropoulos and Bernstein.) It performs more contemporary music than most American orchestras. In fact, a couple of years ago, it led the field in that respect. Moreover, despite the fact that many composers are finding more available outlets among such first-class smaller groups as Speculum Musicae and the Contemporary Chamber Ensemble, the evidence is still strong in New York, Chicago, Boston, San Francisco and other musical centers that today's composers, including some of the least conservative, have not given up the symphony orchestra as a lost cause.

Already this season the Philharmonic's audiences in Avery Fisher Hall have had a chance to hear the first New York performances of the late Bernd-Alois Zimmermann's *Photoptosis,* a sumptuous and often cataclysmic piece with much collage in it, and the world premieres of Peter Mennin's Eighth Symphony as well as Charles Wuorinen's Second Piano Concerto, with the composer at the electronically amplified piano. But this month is particularly busy with premieres, one being scheduled for each of three consecutive weeks.

The first to arrive is Harrison Birtwistle's *The Triumph of Time*, which New York will first hear on January 9, 11 and 14. Birtwistle is a 40-year-old Englishman whose music has not yet had much exposure here in comparison with such of his contemporaries and countrymen as Peter Maxwell Davies and Richard Rodney Bennett. Some music of his that has reached these shores, particularly the opera, *Punch and Judy*, has been famous, at least superficially, for its high decibel count. *The Triumph of Time,* which Pierre Boulez will conduct, is reported to have been inspired by Breughel's painting of Father Time surrounded by figures of death. First performed in 1972, the work seems to have impressed at least some listeners with its explorations into

by Leighton Kerner

sonorities and its homogeneity of textures.

The following week's Philharmonic concerts (January 16, 17, 18, and 21) find Boulez conducting the New York premiere of Jacob Druckman's 1972 Pulitzer Prize winner, *Windows.* This is a full-sounding virtuoso work-out for large orchestra, and the title refers to the fact that as the piece proceeds, the curtains of seemingly impenetrable music of the present part every so often to let the listener "view" with his or her ears a bit of presumably well-loved music from the past.

Not just a first New York performance



Clockwise, from top left: Charles Wuorinen; Pierre Boulez with Peter Mennin; Pierre Boulez with Elliott Carter at an Informal Evening in February 1974; Lucia Dlugoszewski.

but a world premiere comes with the programs of January 23, 24, 25 and 28, and with it is the added significance that the new work, Carman Moore's *Wildfires and Field Songs,* was commissioned by the New York Philharmonic in association with the New York State Council on the Arts.

This will mark the first time that the Philharmonic has played any music by the 38-year-old Mr. Moore, who composes in a freely atonal, absolutely undoctrinaire syntax. He has also conducted music by himself and by his fellow black composers, written a biography of Bessie Smith, taught music and done time as a critic. According to the composer, the wildfires of the title are "formal outbursts of clusters of musical activity," and the field songs are the cries of black freedmen as they work. The music, lasting about twenty minutes, calls for fewer strings than customary but a bigger percussion section, including both standard and African instruments. Mr. Moore tells us that "melodic instruments will join in the making of rhythm with a percussive sense to it" in the first of the three movements. To start the second movement, the solo trumpet will play a long field-song that undergoes variations involving blues and a post-Webern sound. The final section is a variation of all that has gone before. The composer sums it up by saying, "I tried to arrive at a by-passing of the usual modern procedures, to fuse pop and classical things, and include fleeting references to music people think they know."

The rest of the Philharmonic's premieres will take place at its Prospective Encounters down at the Cooper Union in the East Village. On January 17, we have the first New York performance of *Ludus II* by Donald Harris. (Mr. Harris, born in 1931 in St. Paul, is vice-president of the New England Conservatory.) On March 21, there will be two world premieres that New York contemporary-music audiences are awaiting with intense curiosity and anticipation.

One is Elliott Carter's *Duo for Violin and Piano,* to be performed by Paul Zukofsky and Gilbert Kalish, respectively. Composed last winter and spring, the *Duo* was recently described by Elliott Carter as involving a contrapuntal and metric complexity even more formidable than that of his Third String Quartet. "The piece," said the composer, "consistently plays the piano off against the violin, and there's no long separation or rest for ei-

(Continued on page 25)

This week, someone with $250,000 will talk to Irwin Fields.

You?

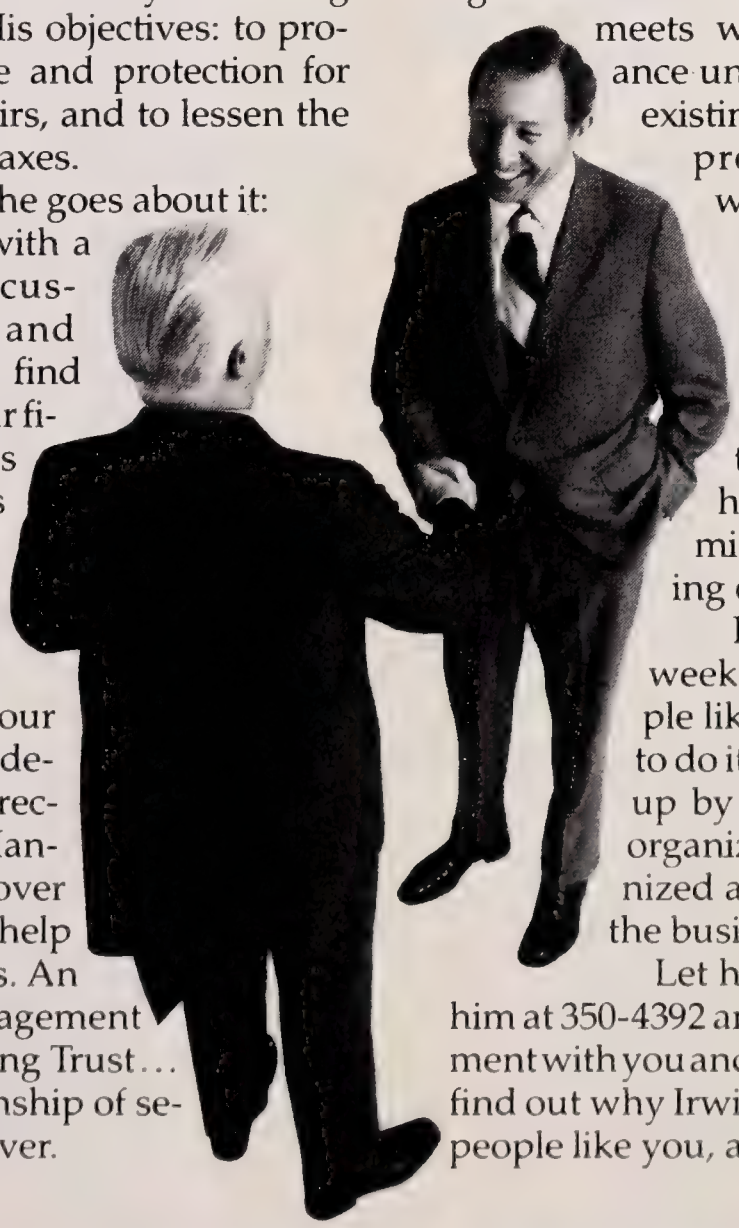
Irwin Fields is typical of the trust financial planning officers at Manufacturers Hanover.

His job: to work with someone like you and your attorney in creating an estate plan. His objectives: to provide greater care and protection for you and your heirs, and to lessen the impact of estate taxes.

Here's how he goes about it:

He begins with a confidential discussion with you and your attorney to find out just what your financial situation is—and what it's likely to be in the years ahead.

With your specific needs and those of your heirs as the guideline, Irwin Fields recommends the Manufacturers Hanover services that will help realize your goals. An Investment Management Account... a Living Trust... simple Custodianship of securities... whatever.



When the planning involves choosing an executor or setting up a trust, he works with the attorney, who will design the will or draw the trust agreement. Where appropriate, he meets with your life insurance underwriter to see that existing or new policies are properly coordinated with your plans.

Finally, he can draw on the wealth of practical experience of his colleagues at Manufacturers Hanover who have spent years administering and investing estates and trusts.

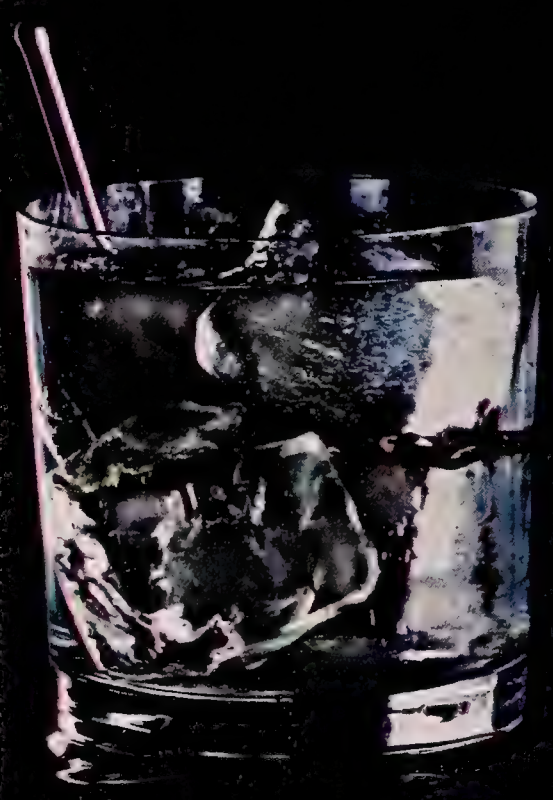
Irwin Fields does this week in, week out for people like you. And he's able to do it because he's backed up by a 700-member trust organization that's recognized as one of the finest in the business.

Let him do it for you. Call him at 350-4392 and set up an appointment with you and your attorney. You'll find out why Irwin Fields is known, to people like you, as a *trust* man.

MANUFACTURERS HANOVER MH

People either ask for Beefeater®, or they ask for gin.







Avery Fisher Hall

Lincoln Center for the Performing Arts

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*
COLIN DAVIS, *Principal Guest Conductor*

NINETY-FOURTH SEASON 1974-1975

Wednesday Evening, January 15, 1975, at 8:30
Friday Evening, January 17, 1975, at 8:30

COLIN DAVIS, *Conductor*

BERLIOZ Overture to 'Waverley' Op. 2b

MENDELSSOHN Symphony No. 4 in A, 'Italian'

Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

Intermission

ELGAR Serenade in E minor for String Orchestra Op. 20

Allegro piacevole
Larghetto
Allegretto

SIBELIUS Symphony No. 7 in C Op. 105 (in one movement)

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

Baldwin Piano

Deutsche Grammophon & RCA Records

The taking of photographs and the use of recording equipment are not allowed in this auditorium.
Members of the audience who must leave the auditorium before the end of the concert are earnestly requested to do so between numbers, not during the performance.

To those wonderful folks who brought me to Lincoln Center . . .

I've finally arrived . . .and it's fantastic!

I'm seeing and being seen by an average monthly audience of 310,000 of the most desirable people.

Desirable and very special because they are the affluent, prestigious theatergoing audiences that throng the Metropolitan Opera House, Avery Fisher Hall (formerly Philharmonic Hall) and Alice Tully Hall.

And what a lifestyle these theatergoers enjoy! They're goers in the best sense of the word. They're involved, active. They wine, dine and entertain well and often. They travel. They dress up smashingly, and, with equal style, really know how to dress down with casual elegance! They come here to see, listen, enjoy. And at home, too, they relax and listen to the music they love on the finest equipment.

By the way, I'll be a goer myself because tonight I'll be going home with most of the audience in STAGEBILL's Lincoln Center Program/Magazine.

I like my new lifestyle. From Madison Avenue to Lincoln Center to a coffeetable of my own.

Incidentally, you wonderful folks on Madison Avenue, if you want to be in touch with me, call STAGEBILL (212) 686-7740.

Love,

Your Ad

stagebill

A property of *B & B Enterprises, Inc.*
275 MADISON AVENUE, NEW YORK, NEW YORK 10016

Notes on the Program

Overture to 'Waverley' Op. 2b
HECTOR BERLIOZ
(1803-1869)

The overtures to *Waverley* and *Les Francs-Juges* are Berlioz' earliest purely orchestral works. They date from 1827, when the twenty-four-year-old composer was in the throes of his celebrated (and totally one-sided) passion for Henrietta Smithson, a beautiful young English actress whom he had as yet beheld only across the footlights of the Théâtre de l'Odeon. The two overtures and some other recently completed works became part of a desperate scheme to bring himself to her attention, a scheme to give a concert entirely of his own music, a one-man show, so to speak, which was at that time an unheard of thing in France. The obstacles were many, not least his virtually penniless financial situation, but his determination and resourcefulness overcame everything, even the reluctance of the dyspeptic Cherubini, Director of the Conservatoire, to grant him the use of that institution's concert hall. He was able to secure an orchestra through the newly founded *Societe des Concerts du Conservatoire,* an organization whose purpose, was, in part, to perform new music. And he ensured publicity in the Paris newspapers by means of several shrewdly written letters to influential critics.

The concert took place on May 26, 1828, and it was a brilliant triumph in all respects but one. Not only did Miss Smithson not attend, but she seems not even to have known of the event. The critics were generally enthusiastic and the *Waverley* Overture received unreserved praise, possibly because in form and substance it was the most traditionally conceived work on the program. Berlioz prefaced the score with some lines from Chapter V of Sir Walter Scott's novel of the same name—

...dreams of love and lady's charms
Give place to honor and to arms.

—a couplet vaguely paralleled in the music by the dramatic opposition of the

two principal themes, one gentle and lyric, the other martial and assertive.

—*Harry Neville*

Serenade in E minor for String Orchestra Op. 20

EDWARD ELGAR
(1857-1934)

The Serenade was one of Elgar's earliest successes. He wrote it in 1893 when he was thirty-six years old, an age by which Beethoven had his Sixth Symphony behind him and Richard Strauss, his contemporary, had established himself as one of Europe's most important musical figures. The late-blooming Elgar, however, had just begun to feel his strength at that age. He would quickly produce some of his most important works, and yet after the 'Enigma' Variations, the Introduction and Allegro and the *Dream of Gerontius,* all of which would follow within the next ten years, he could still say of the Serenade, 'I like it as well as anything I have done.' It is indeed one of his happiest inspirations, small-scaled and simple enough to be playable by moderately talented musicians, yet finely crafted and subtle enough to compel the admiration of professionals.

The Serenade is a brief three-movement work, simple in structure, rich and subtle in texture, and in much of it the later Elgar is apparent: the rising and falling melodic contours, for example, and the flowing cantabile character of the *Larghetto.* The mood, though sometimes plaintive, seems to reflect something of the serenity Elgar found in the Malvern countryside. The first movement (Allegro piacevole), makes a simple contrast between a lilting six-eight theme in E minor and an expansive second theme which manages to be wistful despite its major mode. The succeeding *Larghetto* is frequently performed as an isolated piece, its broad 'Elgarian' outpouring of melody having made it a favorite of both listeners and performers. The *Allegretto* presents a new theme at the outset, then brings matters full circle by re erting to the first movement's second subject.

—*Harry Neville*

Symphony No. 7 in C Op. 105

JEAN SIBELIUS
(1865-1957)

The last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his authentic biographer, Sibelius said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes one scorn, in a higher degree than formerly, solutions that come too easily, that follow the line of least resistance. One is always faced with new problems. The thing that has pleased me most is that I have been abel to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Fifth Symphony was begun in the first months of the World War, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh Symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well—each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages. In three movements—the last an 'Hellenic rondo.' . . .

"By all this I see how my innermost self has changed since the days of the Fourth Symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March, 1924. "On

the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica*—that was what I at first thought of calling my Seventh Symphony in one movement."

These disclosures about the progress of his creative thoughts should not be taken as open proclamations. Sibelius, while always maintaining a quiet assurance about his achievements, was never given to vaunting them. It seems more likely that his friend extracted his diary notes from him and pushed his assent into using them. His work in itself reveals the tendency here described toward rejecting conclusions that come too easily, especially observable in his increasing need of revision through the years. The transformation which had taken place between the First Symphony which was composed at the age of thirty-four and the Seventh, composed in his sixtieth year, is a sort of progress in reverse. The last is about half the length of the First. It is more modest in orchestration, it is concentrated and close-knit, sober in comparison to the former emotional exuberance and flamboyant color. The "nationalism" which was once over-ascribed to the earlier music of Sibelius has quite given way to a personal idiom. It was often remarked in the 'twenties that Sibelius in his last four symphonies was courting a modest, almost an austere aesthetic, while composers elsewhere were expansive, employing ambitious programs, seeking to overwhelm. At that time they did not even write symphonies. This made Sibelius an individual, a lone artist "of the North." Subsequent "Neoclassic" trends have since proved him to have been a prophetic one.

—John N. Burk

Cafe du Centre
152 Columbus Ave. 799-2254
French Continental Cuisine
Opened Mon. thru Sun. 11:30 A.M. to 12:00 P.M.
Late Supper Served
Wine Cocktails

AVERY FISHER HALL

Directory of Facilities and Services

Booking Information All persons and organizations interested in using Avery Fisher Hall auditorium or public areas should contact the Booking Manager at TR 4-4000.

Box Office Plaza level, North. Telephone TR 4-2424.

Coat rooms Plaza level, East and West.

Elevators One elevator East, two elevators West.

Escalators Southeast and Southwest corners of Plaza and Grand Promenade levels.

Gift Shop Plaza level, North.

Green Room Loge Promenade, Northwest corner.

House Doctor Contact nearest usher.

Lost and Found Reception Room, Northeast corner of Plaza level. Telephone TR 4-4000.

Public telephones Vestibules to rest rooms on all levels.

Refreshment services Philharmonic Cafe, Plaza level. TR 4-7000.

Rest rooms All levels, East and West.

Tour Guide Service Plaza level, North. Information TR 4-4010, Reservation TR 4-4011.

Wheelchair accommodations Call TR 4-4000.



Staff Robert L. Turner, *General Manager*
Delmar D. Hendricks, *Booking Manager*
Jack L. Kirkman and Edmund T. DeBodes, *Associate Managers*
George Cree, *House Manager*
George Jaffie, *Box Office Treasurer*

Tickets for performances in Avery Fisher Hall, the New York State Theater, the Metropolitan Opera House, Alice Tully Hall, the Vivian Beaumont Theater and the Mitzi E. Newhouse Theater may be purchased at twelve off-location box offices: at Bloomingdale's in Manhattan and in North Hackensack, New Jersey and at all Abraham & Straus stores.

The Steinway is the official piano of Avery Fisher Hall

Since Lincoln Center is located in the midst of a residential community, we kindly ask our patrons who drive cars to and from Lincoln Center to observe the rules governing noise. The ruling of the Department of Traffic of the City of New York states: "It is unlawful to sound a vehicle horn except when necessary to warn a person or animal in danger." Thank you for your cooperation.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the Manager's office.

FIRE NOTICE. The exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—WALK TO THAT EXIT.

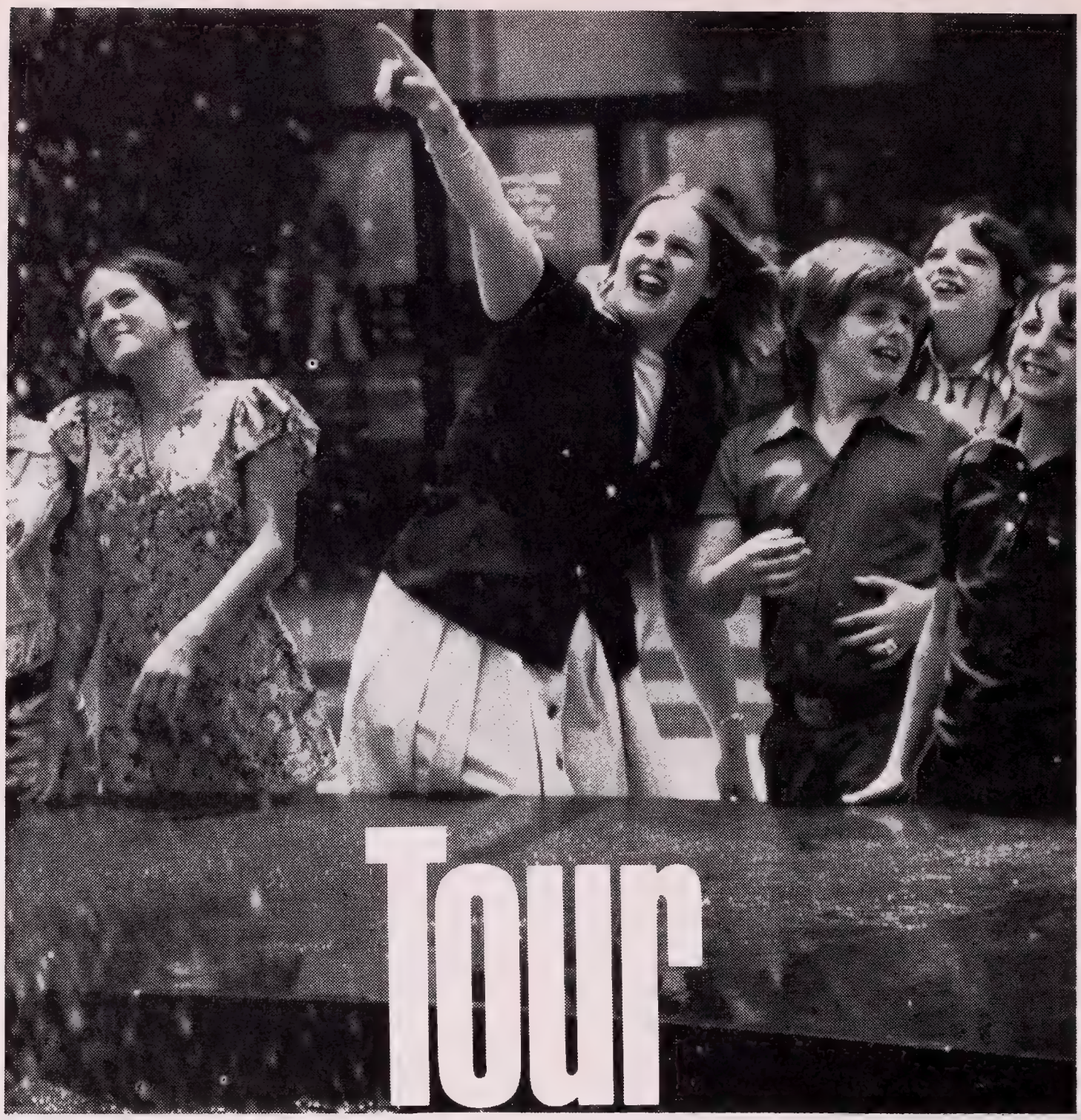


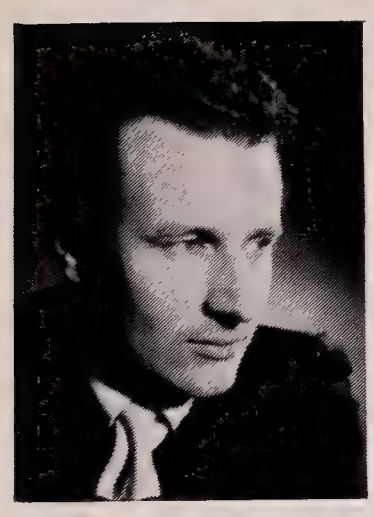
Photo SUSANNE FAULKNER STEVENS

Tour Lincoln Center

"...a year 'round festival of dance, music, opera, theater and exciting people," says John W. Mazzola, Lincoln Center's Managing Director, who extends a warm welcome to New Yorkers and visitors. Explore the magnificent buildings that house the lively arts and see some of the world's most renowned performers at their creative work: **Avery Fisher Hall, New York State Theater, Vivian Beaumont Theater and The Metropolitan Opera House.** Tours take about 1¼ hours and begin from the Plaza level of Fisher Hall at frequent intervals every day from 10 am to 5 pm. Occasionally a building may be omitted from the tour because of a special rehearsal or event. The Opera House is not included on matinee days.

Adults $2.50*; Students $1.75*; Children $1.25*. Reservations, please, for groups of 10 or more. Group rates available for 20 or more*. Inquiries at Visitors' Services, Lincoln Center Plaza, Broadway at 64th Street, N.Y.C. 10023. Phone: **(212) TR 4-4010.**

*Commissionable



Colin Davis, Principal Guest Conductor of the Boston Symphony Orchestra, is Musical Director of the Royal Opera House, Covent Garden. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of *Don Giovanni.* This marked a turning point in Colin Davis' career: he was shortly afterwards appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German premiere of Britten's *War Requiem,* and in the 1969-1963 season led the London Symphony in a tour of Europe, Japan and Australia. In 1967 Colin Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinquished at the end of the 1970-1971 season to take up his duties at Covent Garden. He now divides his time in England among Covent Garden, the London Symphony Orchestra where he was recently appointed Principal Guest Conductor, and guest appearances with the B.B.C. Among the world's leading orchestras he has conducted are the Israel Philharmonic, the Philadelphia, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of *Peter Grimes, Wozzeck,* and *Pelléas et Mélisande.* Colin Davis records exclusively for Phonogram.



COLIN DAVIS

"The Composer's Choice"

MOZART:
COSÌ FAN TUTTE
Caballe, Baker, Gedda, Ganzarolli, Cotrubas, Van Allan; Chorus & Orchestra of the Royal Opera House, Covent Garden
6707.025

TIPPETT:
CONCERTO FOR ORCHESTRA;
FOUR RITUAL DANCES FROM "THE MIDSUMMER MARRIAGE"
Orchestra of the Royal Opera House; London Symphony Orchestra 6580.093

BERLIOZ:
SYMPHONIE FANTASTIQUE
Concertgebouw Orchestra 6500.774
Cass. 7300.313

BERLIOZ:
LA DAMNATION DE FAUST
Gedda, Bastin, Veasey;
London Symphony Orchestra 6703.042
O.R. 43042

BEETHOVEN:
SYMPHONIES NOS. 5 & 8
BBC Symphony Orchestra 6500.462
Cass. 7300.252 O.R. L 45462

TIPPETT:
SYMPHONY NO. 3
Harper, soprano;
London Symphony Orchestra 6500.662

PHILIPS

A Product of Phonogram, Inc.

Philips Imports. Because excellence is priceless.

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*

COLIN DAVIS, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizumo
Cecylia Arzewski
Amnon Levy

second violins
Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
Henry Portnoi
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
Armando Ghitalia
André Come
Rolf Smedvig
Gerard Goguen

trombones
William Gibson
Ronald Barron
Gordon Hallberg

tuba
Chester Schmitz

timpani
Everett Firth
Sylvia Shippen Wells chair

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Ann Hobson

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

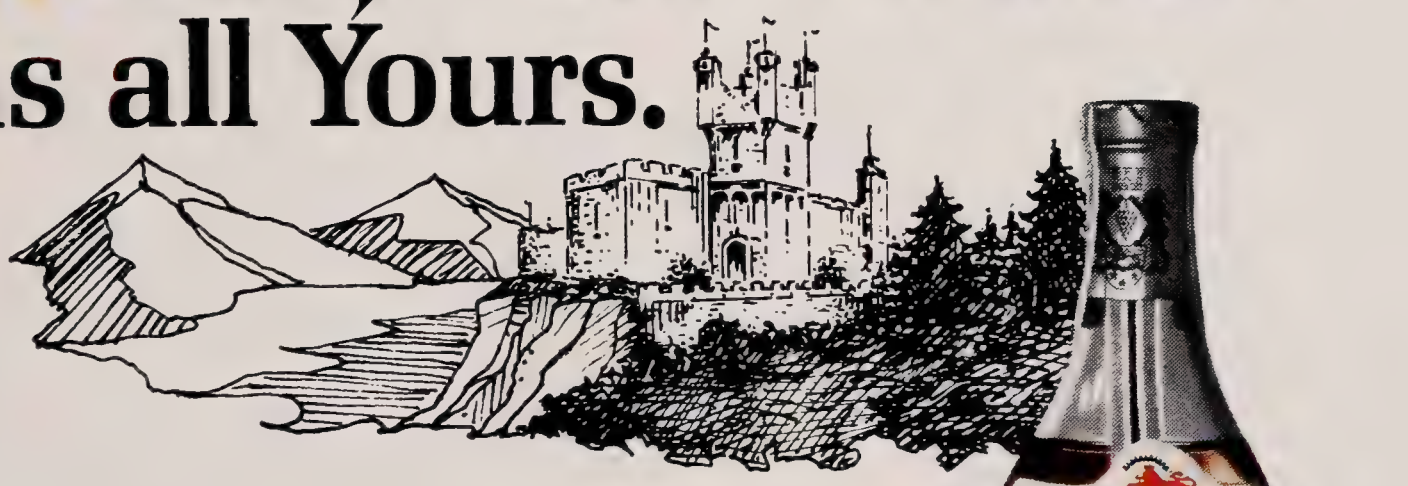
(Cont. from 14) ther side, as in the Quartet."

The other March 21 world premiere is that of Lucia Dlugoszewski's *Abyss and Caress,* a concerto for trumpet and a seventeen-piece orchestra, with Gerard Schwarz, co-principal trumpet of the Philharmonic, as soloist. Miss Dlugoszewski's previous music has been concerned with building elaborate, deep-rooted structures of intensity, repose and sudden tangents and also with exploring fresh, new sounds and techniques in quite standard instruments. Her "timbre piano," involving the application of various materials and techniques to the piano strings, makes John Cage's "prepared piano" seem even more primitive than it is. But her recent work has expanded in structural idea and instrumental technique.

The former is too involved to go into in an article of this limited size, but as an example of the latter, she and her performers can make a high, soft trumpet glissando sound like a violin. More important in her music, however, has been a unique sense of sheer energy in tones. Recent scores of hers such as *Space Is a Diamond, Angels of the Inmost Heaven* and *Fire Fragile Flight* have shown an increasing intensity in that energy. Thus the great expectations for *Abyss and Caress.*

Leighton Kerner is a music critic for *The Village Voice* and contributes to *Opera News* and other magazines.

Asbach...The Pleasure is all Yours.



Enjoy one of life's great pleasures... Asbach Uralt...a brandy so superb that it's been the favorite of brandy connoisseurs for years.

They know that Asbach's unique excellence comes from traditional Old World artistry ... careful aging ... and special blending.

The result is a mellow, golden brandy of exquisite bouquet and rich, glowing flavor.

Asbach Uralt... The Immortal Brandy of the Rhine Valley.

Shouldn't the Pleasure be Yours?



Imported Asbach Brandy

80 Proof • © 1974 • Imported by Schenley Imported Wines Co., New York, N.Y.



In 1870, Charles Fleischmann created the world's first dry gin. And that's how the dry martini was born. You still enjoy the difference in the Fleischmann martini. Because it's still made with the world's driest gin.

Fleischmann's. The world's driest gin since 1870.

DISTILLED FROM AMERICAN GRAIN • 90 AND 86 PROOF • THE FLEISCHMANN DISTILLING CORP.

Soap & Education

The Arts Institution has been caught in the frustrating bind of justifying its programs in quantitative rather than qualitative terms.



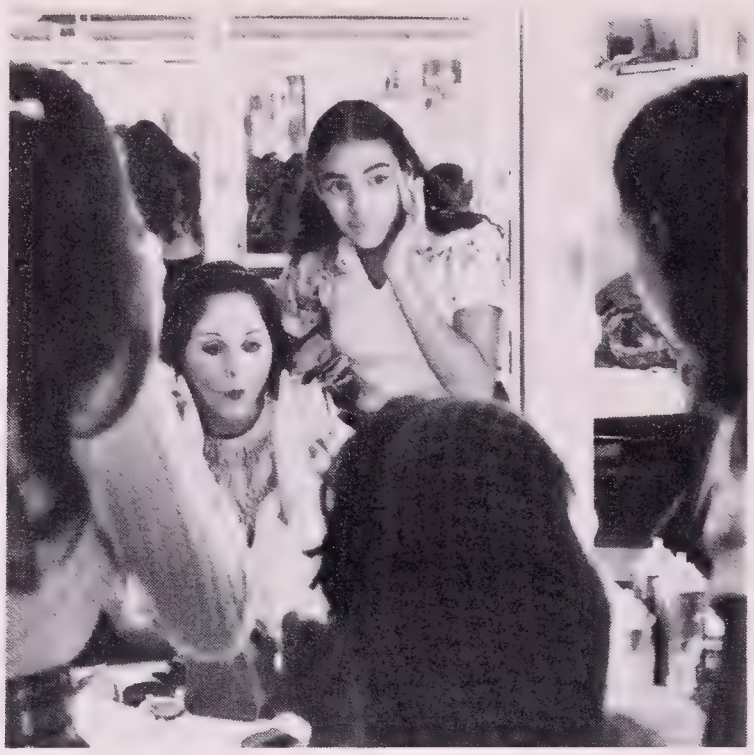
"Soap and education are not as sudden as a massacre, but they are more deadly in the long run."

Mark Twain said it way back in 1900. But the irreverent crack really belongs, framed and gilded, on the walls of every arts institution in the country—just to remind them what they're up against.

What is the role of the performing arts institution in the education of young people? Does it even *have* a role? What steps should it take to fulfill its responsibilities? When is a step an overstep? Shall we tiptoe, or shall we dance?

Although they may be couched in more decorous language, these are precisely the questions the institutions are posing themselves. At this point, most of the deepest soul-searching is over; the institutions have committed themselves to perform *some* active function in the arts education of the young. But the definition and implementation of that function are still wide open to trial, error, and change. In the words of Mark Schubart, Director of Education for Lincoln Center, "Everything we are doing is one bloody research project." Lincoln Center's education programs take their shape from the institution's identity as a force in the community and in its active alliance with educators, school administrators, and commu-

by Marilyn Stasio







Top left: Students with Kathleen Hearney during Juilliard School's drama workshop. Right: Leslie Parnas, cellist, with students during concert by Chamber Music Society. Below: Herald Brass Quintet at Queens Village J.H.S. 109.

nity agency leaders. Since 1960, the Lincoln Center Student Program has worked directly with educators on a "two-way street" concept; that is, on sending performing groups into the schools at the same time students were being welcomed at Lincoln Center through special admission programs.

According to Schubart, the greatest advance the Student Program has made to date is its drastic overhaul of itself. This year, 500 productions will go into the schools, the lowest number in ten years—and Schubart is delighted. "It was a conscious educational decision on our part," he says. "The result of re-thinking exactly what we're trying to teach. We're trying to re-focus on teaching kids the perception of the arts, how to see and feel and respond."

"Numbers are not important, we've concluded. What is important is to really make contact with the kids we do reach. In the beginning, we did a lot of performance programs in school auditoriums. Now we're working with smaller numbers of kids in less awesome surroundings, like libraries, cafeterias, and gyms. Our programs are different, too; we do more structured lecture-demonstrations. We also try to pursue ongoing programs, like sending artists, our Resource Professionals, into the classroom to work directly with school administrators, teachers, and the kids."

In addition to sending artists from the institution into the community; Lincoln Center is investigating other routes in broadening traditional notions of the arts institution's role in educating young people. Artists have been commissioned to create works especially for performances in schools. Experiments are underway for developing new kinds of educational teaching aids. Radio and television are under study as possible breakthrough areas for solving "the numbers game" and reaching children in large groups. And an important liaison has been established with teacher-training institutions, to enable more seminal work with the teachers and

Richard Chamberlain is

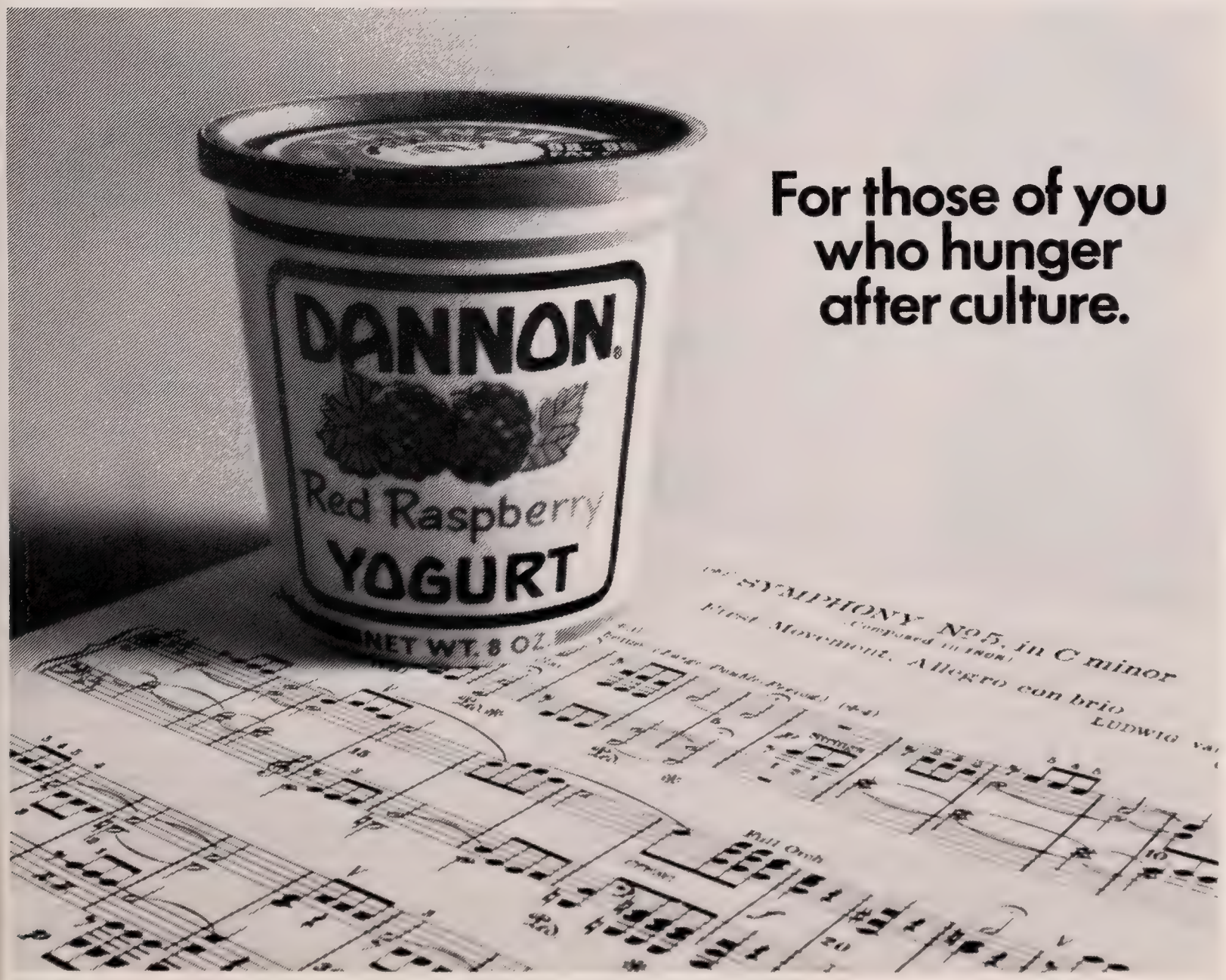


the Count of Monte Cristo

also starring Trevor Howard
Louis Jourdan · Donald Pleasence and
Tony Curtis, as "Mondego"

Bell System Family Theatre

Friday, January 10, 8 p.m. EST NBC-TV



For those of you who hunger after culture.

education administrators of tomorrow.

"We're now actively pursuing the training and retraining of teachers—because the teachers are the great multipliers," Schubart says. "Aesthetic education is what we're all about, and that is still a novel concept. Our training programs for teachers help *them* to look at the performing arts in a different way. Our basic notion is to bring the artist and the educator closer together, through ongoing projects, and thus reach the kids on their own ground.

In devising specific educational programs for Lincoln Center, Schubart acknowledges that he is often plagued by complex influences that have nothing at all to do with children or art. These he sees as a kind of stone-around-the-neck legacy from the past. Before Lincoln Center or any other arts center can effectively open the window of the performing arts for young people, it must first break down outmoded traditional notions and redefine itself and its goals.

To Schubart, the most crippling aspect of this legacy is the "uneasy feeling that the performing arts really are entertainment and, as such, are not altogether deserving of public or philanthropic support—or that they rate only the lowest of priorities on the scale of human needs." Faced with this notion, which Schubart believes is still held by a vast portion of the public, the arts institution is forced to justify every step of progress it makes. Invariably, the arts complex finds itself rationalizing its own existence by masquerading as a public spirited social worker. "By playing this role," Schubart says, "the arts institution earns the right to philanthropic dollars it could not otherwise claim."

The institution is thus caught in the frustrating bind of initiating and justifying its programs in quantitative rather than qualitative terms. The art institution with an impressive list of statistics—on a certain number of school children exposed to a certain number of ballet performances during a certain fiscal year—has a much

For Your Listening Pleasure

FOR THE 35TH
CONSECUTIVE YEAR
TEXACO BRINGS YOU
LIVE BY RADIO THE

Metropolitan Opera Broadcasts

SATURDAY RADIO SCHEDULE

DATE	OPERA	COMPOSER	TIME (E.T.)
1974			
Dec. 7	ROMEO ET JULIETTE	GOUNOD	2:00
Dec. 14	DEATH IN VENICE (New)	BRITTEN	2:00
Dec. 21	JENUFA (New)	JANACEK	2:00
Dec. 28	TURANDOT	PUCCINI	2:00
1975			
Jan. 4	L'ITALIANA IN ALGERI	ROSSINI	2:00
Jan. 11	MADAMA BUTTERFLY	PUCCINI	2:00
Jan. 18	CAVALLERIA RUSTICANA I PAGLIACCI	MASCAGNI LEONCAVALLO	2:00
Jan. 25	BORIS GODUNOV (New)	MUSSORGSKY	2:00
Feb. 1	DON GIOVANNI	MOZART	2:00
Feb. 8	TOSCA	PUCCINI	2:00
Feb. 15	DAS RHEINGOLD	WAGNER	2:00
Feb. 22	BLUEBEARD'S CASTLE (New) GIANNI SCHICCHI	BARTOK PUCCINI	2:00
Mar. 1	DIE WALKUERE	WAGNER	1:00
Mar. 8	MANON LESCAUT	PUCCINI	2:00
Mar. 15	SIEGFRIED	WAGNER	1:00
Mar. 22	LA FORZA DEL DESTINO (Revised)	VERDI	2:00
Mar. 29	DIE GOETTERDAEMMERUNG	WAGNER	12:30
Apr. 5	FALSTAFF	VERDI	1:00
Apr. 12	I VESPRI SICILIANI	VERDI	2:00
Apr. 19	L'ASSEDIO DI CORINTO (New)	ROSSINI	2:00

Schedule subject to change
Please check your local newspaper for radio station

Please send quiz questions to Texaco Opera Quiz,
135 East 42nd Street, New York, N.Y. 10017

These live broadcasts, heard throughout the United States over the Texaco-Metropolitan Opera Radio Network, and in Canada over the CBC English and French Radio Networks, are proudly presented by Texaco for the pleasure of opera lovers everywhere. You are cordially invited to tune in.

ABOUT THE OPERAS IN JANUARY



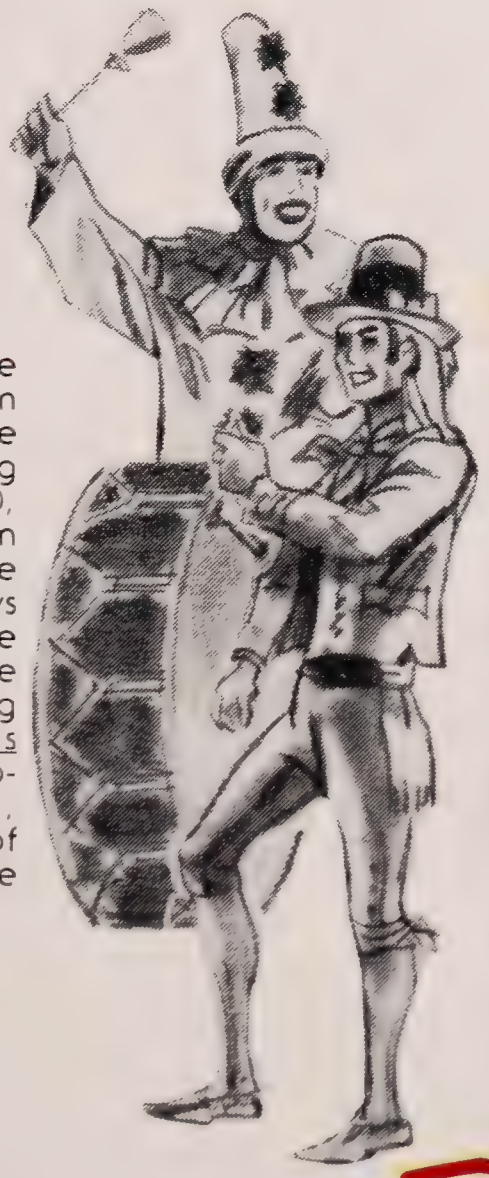
L'ITALIANA IN ALGERI—ROSSINI

What happens when a shipload of Italians is pulled ashore after being sunk off the Barbary Coast? The Bey would add Isabella to his harem by marrying her to his slave, Lindoro, to whom she happens to be engaged anyway. How they get around this is told to some of Rossini's liveliest music. He was twenty-one, tossed it off in twenty-seven days.



MADAMA BUTTERFLY—PUCCINI

Puccini came to this country for the first performance of Madama Butterfly at the Metropolitan. That was 1907 with Farrar, Homer, Caruso, and Scotti. It has never lost its hold on the public. As of the close of business last season it had had 392 performances here, ranking it seventh in the Metropolitan repertoire, barely a notch below Tosca which had 395.



CAVALLERIA RUSTICANA—MASCAGNI and I PAGLIACCI—LEONCAVALLO

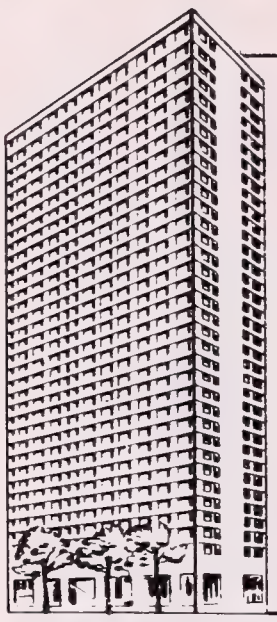
The marriage of these two was made in heaven. They are known as Cav 'n Pag (say it as one word), "the twins," and "ham and eggs." They were not, however, always performed as a double bill. Pagliacci has the slight edge, ranking tenth to Cavalleria's eleventh in the Metropolitan repertoire, based on number of performances. Both are great.



BORIS GODUNOV—MUSSORGSKY

When Chaliapin did the guilt-crazed czar at the Metropolitan he would lapse into Russian and it didn't much matter what language the others sang. A generation later Pinza made it a hundred per cent Italian. This season in a new production this giant masterpiece is heard for the first time in its original version, both language and music.

TEXACO



Two Lincoln Sq.

65 St & B'way
facing Lincoln Center
Brand new 37 sty apt tower
Indoor Tennis Court
A/C Doorman Security System

ONE & TWO BEDROOM APTS
At Attractive Rentals
Immediate Occupancy
LANDAU-BANKER
Owner/Builder

Before or After the Performance

Eclair

Superb Viennese-Hungarian Cuisine
Imported & Domestic Beer & Wine
Continental Pastry Shop
Luncheon · Dinner · Snacks
141 W 72nd Street TR 3-7700

AFTER THEATER
BY CANDLELIGHT AT
STAMPLER'S

Cocktails, late night snacks, or just desserts
Central Park West at 61st Street
PL 7-3165
(Just South of Lincoln Center)

The only Italian Restaurant in the Lincoln Center Area!
RISTORANTE CARACALLA
168 Amsterdam Avenue (at 67 Street)
Superior Italian Cuisine-Open every day-799-4600
Free Parking for Dinner and Lincoln Center Goers



La crêpe

Charming. unique restaurants serving 110 varieties of authentic French crêpes at moderate prices.

B'way at 67 St./ 57 W. 56 St.
158 W. 44 St./3rd Ave. nr. 58 St.
15 Greenwich Ave./59 Nassau St.

firmer grip on the cornucopia of public funds that the arts institution working in a more subtle fashion to influence the nature of a single child's perception.

Faced with this problem, the arts institution usually solves it by tangling itself in a deeper dilemma. According to Schubart, the need for statistical justification of their programs dissuades institutions from experimental programs, encouraging them instead to follow the most traditional routes. The result, he says, constricts the public's attitude toward art and education. "As a rule, the programs initiated by the arts institutions are heavy on the literature, on the *facts* of the arts, because these are the easiest things to 'teach,' in the conventional sense of the word. There is nothing active in this kind of teaching. The institution simply makes itself a passive place to be used, and the nature of its educational programs is equally passive.

"We're trying to go beyond this. Instead of just making the arts available to children, and calling that educational, we're trying to influence the nature of their perception. That kind of education can't be measured so easily. It has to do with influencing artistic values at the root. It's easy to establish our own highly organized sets of values, based on experiences and achievements of the past, and then dole them out to young people in measured doses. We're trying to help young people discover their own values in the artistic experience—whether that's rock or Rachmaninoff. We want them to develop their own capacities to perceive and evaluate art."

The experiments at Lincoln Center seem to be a signal of sorts that the day is past when children are simply "exposed" to something their elders perceive as good for them, like cod liver oil. "The arts institutions can no longer function as a passive place to be used," Schubart says. "The time has come when we must now think of ourselves as playing an active, participatory role in education."

Marilyn Stasio is drama critic for *Cue Magazine*, and author of *Broadway's Beautiful Losers.*

Lincoln Center for the Performing Arts, Inc.

OFFICERS

Amyas Ames, *Chairman of the Board*

Charles M. Spofford, Lawrence A. Wien, *Vice-Chairmen*

Gustave L. Levy, *Treasurer* John W. Mazzola, *Managing Director*

BOARD OF DIRECTORS

Amyas Ames
Hoyt Ammidon
Eli M. Black
Richard M. Clurman
Richard W. Couper
Mrs. Lewis W. Douglas
Mrs. Irving Mitchell Felt
Sampson R. Field
Richard L. Gelb
Harry B. Helmsley
Mrs. Leon Hess
Mrs. Robert L. Hoguet
David M. Keiser
Francis Keppel
Gustave L. Levy
William F. May
Rev. L. J. McGinley, S.J.
George S. Moore
Edward J. Mortola
Crocker Nevin
Joseph Papp
John D. Rockefeller 3rd
William Rockefeller
Martin E. Segal
Grant G. Simmons, Jr.
Charles M. Spofford
Frank Stanton
Frank E. Taplin
Franklin A. Thomas
Miss Alice Tully
Lowell Wadmond
Edward R. Wardwell
George Weissman
Lawrence A. Wien
Edgar B. Young

EX OFFICIO

Honorable Abraham D. Beame, *Mayor of New York*

Honorable Edwin L. Weisl, Jr., *Administrator of Parks, Recreation & Cultural Affairs*

William Schuman, *President Emeritus*

ADMINISTRATION

John W. Mazzola, *Managing Director*
Mark Schubart, *Director, Education*
Andre Mirabelli, *Corporate Secretary; Director, Buisness Affairs*
James R. Bjorge, *Associate Director, Education*
Joseph Caron, *Director, Public Services*
Leonard de Paur, *Director, Community Relations*
June Dunbar, *Associate Director, Education*
Frank S. Gilligan, *Director, Development*
John Goberman, *Director, Media Development*
Delmar D. Hendricks, *Booking Director, Concert Halls*
Arthur J. Howard, *Director, General Services*
William W. Lockwood, Jr., *Director, Programming*
John O'Keefe, *Director, Public Information*
Alexander J. Rygiel, *Controller*

THE LINCOLN CENTER FUND BOARD OF TRUSTEES

Hoyt Ammidon, *Chairman*

R. Manning Brown, Jr.
Mrs. Robert L. Hoguet
Edwin S. Marks
William F. May
Crocker Nevin
William M. Rees
Andrew Y. Rogers
Robert E. Rubin
Francis B. Shepard
George Weissman
Lawrence A. Wien

LINCOLN CENTER COUNCIL

Schuyler G. Chapin, *Metropolitan Opera*
John Mackenzie Cory, *The New York Public Library*
Lincoln Kirstein, *New York City Ballet*
Joanne Koch, *The Film Society of Lincoln Center*
John W. Mazzola, *Lincoln Center*
Peter Mennin, *The Juilliard School*
Carlos Moseley, *New York Philharmonic*
Joseph Papp, *New York Shakespeare Festival at Lincoln Center*
Julius Rudel, *New York City Opera*
Mark Schubart, *Lincoln Center*
Martin J. Oppenheimer, *City Center of Music and Drama, Inc.*
Charles Wadsworth, *The Chamber Music Society of Lincoln Center*

LINCOLN CENTER COUNCIL ON EDUCATIONAL PROGRAMS

Mark Schubart, *Lincoln Center, Chairman*
Bernard Gersten, *New York Shakespeare Festival at Lincoln Center*
Edwin S. Holmgren, *The New York Public Library*
Wendy Keys, *The Film Society of Lincoln Center*
Mrs. Norman Lassalle, *City Center of Music and Drama, Inc.*
William Nix, *Metropolitan Opera*
Irwin Scherzer, *The Chamber Music Society of Lincoln Center*
Dr. Leon Thompson, *New York Philharmonic*
Dr. Gideon Waldrop, *The Juilliard School*

If music be the food of love, play on. If not, how about dinner at one of these great restaurants?

American Express® knows the most fulfilling evening at the theater or a concert includes a great dinner. And we know the best way to pay for it —with the American Express Card.

If you don't already have the American Express Card, any one of these establishments will be happy to provide you with an application.

Special places.

Aunt Fish. One Lincoln Plaza South. New to the West Side. An elegant West Side restaurant featuring superior fresh seafood.

Proof of the Pudding. 1165 First Ave., 421-5440. Sparkling Continental restaurant with a glassed-in garden terrace.

Top of the Park. 1 Gulf & Western Plaza, 333-3800. Spectacular view of the city from this superb rooftop restaurant. International cuisine at its finest.

From around the world.

Caracalla. 168 Amsterdam Ave. (between 67th-68th Sts.), 799-4600. Located near Lincoln Center, this restaurant is rated for its size, decor and food. Excellently prepared Italian cuisine. Closed Sun. Free parking.

Le Poulailler. 43 W. 65th St., 799-7600. Exquisite, well-prepared French cuisine. Treat yourself to delicious chicken in cream sauce or sauerkraut in champagne. Cocktails and fine wines.

Tre Amici Ristorante. 1294 Third Ave., 535-3416. Excellent Italian cuisine. Enjoy a cocktail at the piano bar and lounge. Open seven days for dinner only.

A good steak.

Henry Stampler's Filet Mignon. Central Park West at 61st St., 757-3165. One of the top steak restaurants in the city, serving finest quality steaks, seafood and other specialties.

Marty's Bum Steer. 334 E. 73rd St., 879-1040. Romantic, candlelit new steak house with the finest aged prime steaks and incomparable roast beef.

AMERICAN EXPRESS

©American Express Company, 1975



Patrons of Lincoln Center for the Performing Arts

Lincoln Center gratefully acknowledges the support of those individuals, foundations and corporations whose gifts to the capital drive helped build Lincoln Center and those new patrons who help to make possible its continuing operations. Following is a chronological list:

John D. Rockefeller, Jr.
Mr. and Mrs. David M. Keiser
Mrs. Felix M. Warburg
Arthur A. Houghton, Jr.
Mr. and Mrs. John D. Rockefeller 3rd
Mr. and Mrs. Pierre David-Weill
Mrs. V. Beaumont Allen
Mrs. John T. Pratt
Mrs. Richard Charlton
Frasier W. McCann
Mrs. Joseph V. McMullan
Mrs. Arthur Lehman
Mrs. Alta Rockefeller Prentice
Mrs. Robert Walton Goelet
Francis Goelet
Mr. and Mrs. John Goelet
Robert G. Goelet
Mr. and Mrs. Hayward F. Manice
Alfred P. Sloan, Jr.
Mr. and Mrs. Frank Altschul
Mr. and Mrs. Robert E. Blum
Mr. and Mrs. David Rockefeller
Mr. and Mrs. Walter H. Annenberg
Mr. and Mrs. Louis J. Horowitz
John S. Newberry
Barbara Hutton
Lauder Greenway
Mr. and Mrs. Francis Kernan
Mrs. Thomas J. Watson
Mr. and Mrs. Thomas M. Evans
Family of Cornelius N. Bliss
The Family of Julius Rosenwald
Mr. and Mrs. Kenneth Appleton Ives
James Donahue
Robert Lehman
Audrey Love
Mr. and Mrs. O. Roy Chalk
Nancy Susan Reynolds
Huntington Hartford
The Family of Edward H. and Mary W. Harriman
Mr. and Mrs. John N. Irwin II
The Family of Carl M. Loeb
Mr. and Mrs. Albert A. List
Mrs. Charles V. Hickox
Mr. and Mrs. Henry Ittleson, Jr.
Mr. and Mrs. John Hay Whitney
Mrs. John D. Rockefeller, Jr.
Mr. and Mrs. Owen Robertson Cheatham
Mr. and Mrs. Leon Hess
Mrs. Charles W. Engelhard
Mr. and Mrs. Irwin Hamilton Kramer
Mr. and Mrs. Lansdell K. Christie
Mr. and Mrs. Cornelius Vanderbilt Whitney
Mr. and Mrs. Percy Uris
Mr. and Mrs. Harold D. Uris
Mrs. Ambrose M[illegible]ell
Mrs. Hazel Hopkins Ford
The Family of Clarence and Anne Dillon
Alice Bigelow Tully
Mr. and Mrs. John R. Kimberly
Mr. and Mrs. Charles Shipman Payson
Mr. and Mrs. Willis H. Booth
Mrs. Vincent Astor
Harold Stirling Vanderbilt
Mrs. Josephine Lawrence Graeber
Allan P. Kirby
Mr. and Mrs. Walker G. Buckner
Mr. and Mrs. Amyas Ames
Mr. and Mrs. Gustave L. Levy
Mr. and Mrs. Henry J. Heinz II
Margaret Mellon Hitchcock
Mr. and Mrs. Seymour H. Knox
Mr. and Mrs. Frank Stanton

Mr. and Mrs. David Hunter McAlpin
Mr. and Mrs. Douglas Dillon
Mr. and Mrs. Lawrence A. Wien
The Family of Carl H. Pforzheimer
Mr. and Mrs. W. Van Alan Clark
Mr. and Mrs. Harry B. Helmsley
Mr. and Mrs. Eugene Ferkauf
Mr. and Mrs. Nathan Cummings
Mr. and Mrs. Andre Meyer
David and Irene Schwartz
Mr. and Mrs. Edwin S. Marks
Mr. and Mrs. Richard Rodgers
Mr. and Mrs. Gardner Cowles
Mr. and Mrs. Roger L. Stevens
Mr. and Mrs. Louis Calder
C. Michael Paul
Mr. and Mrs. Samuel Lemberg
Mr. and Mrs. Samuel H. Golding
Mr. and Mrs. Shelby Cullom Davis
The Family of John F. Kennedy
The Mazer Family
James P. Warburg
The Family of Solomon and Rose S. Lasdon
Mrs. Edsel Ford
The Fribourg Family
Irving Geist
Mr. and Mrs. Joseph A. Neff
Enid Annenberg Haupt
Mr. and Mrs. Lester Francis Avnet
Mrs. Lytle Hull
Mr. and Mrs. Leonard Block
Mr. and Mrs. Joseph L. Mailman
Mr. and Mrs. Harold L. Fierman
Mr. and Mrs. Richard Salomon
Mr. and Mrs. Frank E. Taplin, Jr.
Mr. and Mrs. Herbert M. Singer
Stavros S. Niarchos
Bernice Chrysler Garbisch
The Family of Erwin S. Wolfson
Carl A. Morse
Mr. and Mrs. Jack Linsky
The Durst Family
Mr. and Mrs. Saul Jeffee
Mr. and Mrs. Sol Kittay
Mr. and Mrs. Charles H. Dyson
Lila Acheson Wallace
Mr. and Mrs. Bruce L. Zenkel
Richard J. Schwartz
Mr. and Mrs. Milton Petrie
Evlynne and Max M. Low
The Family of Ethel S. Mehlman
Aye Simon
Mrs. Jean Mauzé
Mr. Louis Marx
Charles H. Revson
Mr. and Mrs. Howard Lipman
Harry Lebensfeld
Minna and Benjamin M. Reeves
Mr. and Mrs. Irving Mitchell Felt
Mr. and Mrs. Edouard L. Cournand
Benjamin C. Zitron and Family
Miss Julie A. Spies
Selma and Frank Kalisch

Three anonymous donors

The Rockefeller Foundation
The Ford Foundation
Exxon Corporation
Avalon Foundation
First National City Educational and Charitable Foundation
The Chase Manhattan Bank Foundation
Manufacturers Hanover Trust Company
Corning Glass Works Foundation

Chemical Bank
Morgan Guaranty Trust Company of New York
James Foundation of New York, Inc.
Bankers Trust Company
The Commonwealth Fund
The Equitable Life Assurance Society of the United States
Lazard Freres & Co.
IBM
Texaco Inc.
Metropolitan Life Insurance Company
New York Life Insurance Company
Juilliard Musical Foundation
Bell System Companies in New York City
Union Carbide Corporation
United States Steel Foundation
Consolidated Edison Company of New York, Inc.
Carnegie Corporation of New York
New York Foundation
Columbia Broadcasting System
Shell Companies Foundation, Incorporated
RCA Corporation
Bloomingdale's
Reader's Digest Association, Inc.
Old Dominion Foundation
The John A. Hartford Foundation, Inc.
The Bodman Foundation
Mobil Oil Corporation
The Heckscher Foundation for Children
Schenley Industries, Inc.
Revlon Foundation
Charles and Rosanna Batchelor Memorial, Inc.
Standard Oil Company of California
Rockefeller Brothers Fund
Consolidated Natural Gas Company
Samuel H. Kress Foundation
Bethlehem Steel Corporation
Vivian B. Allen Foundation, Inc.
Irving Trust Company
The Spiros G. Ponty Foundation
Charles Ulrick and Josephine Bay Foundation, Inc.
Josephine Bay Paul and C. Michael Paul Foundation, Inc.
Wertheim & Co.
Firestone Foundation
William S. Paley Foundation, Inc.
The Howard Johnson Foundation
Lehman Brothers
W. H. Charities
The George F. Baker Trust
D. S. and R. H. Gottesman Foundation
Glen Alden Corporation
The Philip and Janice Levin Foundation
Carl Marks & Company, Inc.
Beinecke Foundation
Bear, Stearns & Co.
J. P. Stevens & Co., Inc. Foundation
The First Boston Foundation Trust
Korvettes-Division of Arlen Realty & Development Corporation
The New York Times
The Samuel & David Rose Fund
Sterling National Bank of New York
Van Munching & Co., Inc.,Heineken Holland Beer
United Brands Foundation
Rapid-American Corporation
The Siegfried and Josephine Bieber Foundation

Patron's desk 765-5100, Mrs. Terry Mark

The arts have proved themselves more durable than scandals, wars and oil shortages.

—Osborn Elliott
Editor, Newsweek



the world's most quoted newsweekly

Corporations Support the Performing Arts *at* Lincoln Center

Lincoln Center Consolidated Corporate Fund Drive

PACESETTERS / Corporate contributors of $10,000 to $100,000 during 1973-74

Alcoa Foundation
American Express Company
American Telephone and Telegraph Co.
Atlantic Richfield Company
Bankers Trust
Beneficial Corporation
Bristol-Myers Company
CBS Inc.
The Chase Manhattan Bank
Chemical Bank
Cities Service Company
Consolidated Edison Company of New York, Inc.
Edison Parking Corporation
Educational & Cultural Trust Fund of the Electrical Industry
Exxon Corporation
First National City Bank
General Foods Corporation
General Telephone & Electronics Corporation
W.R. Grace & Co.
William Randolph Hearst Foundation
ICM/International Carbon and Minerals
International Business Machines Company
International Telephone & Telegraph Corporation
Jonathan Logan, Inc.
Manufacturers Hanover Trust
Carl Marks & Co., Inc.
Mobil Oil Corporation
Morgan Guaranty Trust Company of New York
National Distillers and Chemical Corporation
New York Telephone Co.
The New York Times Foundation, Inc.
RCA-NBC
The Reader's Digest
Real Estate, Construction & Hotel Council
Rockefeller Center, Inc.
Helena Rubinstein Foundation
The S & H Foundation, Inc.
Standard Oil Company of California
The Starr Foundation
Texaco, Inc.
Texasgulf Inc.
Time Inc.
United Brands Co.

Two Anonymous

Corporate contributors of $5,000 to $9,999 during 1973-74

Allied Chemical Foundation
B. Altman & Company
American Broadcasting Companies, Inc.
American Can Co.
American Electric Power Company, Inc.
Angel Records
The Bank of New York
Bethlehem Steel Corporation
Burlington Industries, Inc.
C.I.T. Financial Corporation
Continental Can Company, Inc.
Diesel Construction a Division of Carl A. Morse, Inc.
Doubleday & Co., Inc.
Empire State Building Co.
The Firestone Foundation
Ford Motor Company Fund
The Garcia Corporation
General Electric Company
General Motors Corporation
Goldman, Sachs & Co.
Gulf & Western Industries, Inc.
International Ladies' Garment Workers' Union
Irving One Wall Street Foundation
Johnson & Higgins
Lanvin-Charles of the Ritz, Inc.
Lazard Freres & Co.
Macmillan Foundation
Macy's New York
Marine Midland Bank-New York
Marsh & McLennan, Inc.
The Merck Company Foundation
Metropolitan Life Insurance Company
Mutual of New York
Newsweek, Inc.
J.C. Penney Company, Inc.
Pfizer Inc.
Philip Morris Incorporated
Plessey Incorporated, Garrard Division
Pullman-Standard, a Division of Pullman Incorporated
St. Regis Paper Co.
Salomon Brothers
J.P. Stevens & Co., Inc.
Touche Ross & Co.
Union Carbide Corporation
United States Steel Foundation, Inc.
United States Trust Company of New York
Wertheim & Co., Inc.
Western Electric Fund
Xerox Corporation
Three Anonymous

Corporate contributors of $1,000 to $4,999 during 1973-74

ACF Industries, Inc.
ARA Services, Inc.
Abraham & Co.
Airco, Inc.
Alexander's, Inc.
American Airlines, Inc.
American Cyanamid Company
American Metal Climax Foundation, Inc.
American Natural Gas Company
American Re-Insurance Company
American Society of Composers, Authors and Publishers
American Standard Inc.
Amstar Corporation
Arthur Andersen & Co.
Arabian American Oil Company
Arnhold and S. Bleichroeder, Inc.
Ashland Oil, Inc.
Asiel & Co.
Avnet, Inc.
E.W. Axe & Co., Inc.
Bache & Co. Incorporated
A.G. Becker & Co. Incorporated
Beecham Inc.
Belding Hemingway Company, Inc.
Bloomingdale's
Blyth Eastman Dillon Inc.
Book-of-the-Month Club, Inc.
Borden Foundation, Inc.
The Bowery Savings Bank
Broadcast Music Inc.
The Brooklyn Union Gas Company
Bunge Corporation
Capital Cities Broadcasting Corp.
Central Savings Bank in the City of N.Y.
Chrysler Corporation Fund
Ciba-Geigy Corporation
Cluett, Peabody & Co., Inc.
Colgate-Palmolive Company
Colt Industries Inc.
Commercial Credit Company
Consolidated Natural Gas Company
Continental Oil Company
Coopers & Lybrand
The Cranston Foundation
William L. Crow Construction Company
Crum & Forster
Cushman & Wakefield, Inc.
D'Agostino Supermarkets
Dart Industries Inc.
Deblinger Sales & Marketing Corporation
Deering Milliken, Inc.
Dollar Savings Bank of New York
Dow Chemical Company
Durso Supermarkets Inc.
Empire Hotel
Ernst & Ernst
Ethyl Corporation
European-American Bank & Trust Company
The First Boston Foundation Trust
Fribourg Foundation, Inc.
G A F Corporation
General Instrument Corporation
General Mills Foundation
Gimbel Brothers, Inc.
Henry L. Goldberg & Co.
Great Northern Nekoosa Corporation
The Greenwich Savings Bank
HRH Construction Corporation
Haskins & Sells
Hills Supermarkets
Hunt-Wesson Foods, Inc.
The International Nickel Company, Inc.
International Paper Company Foundation
The Interpublic Group of Companies, Inc.
Jaros, Baum & Bolles
Kane-Miller Corporation
Lasker, Stone & Stern
S.D. Leidesdorf & Co.
Lever Brothers Company Foundation, Inc.
LIN Broadcasting Corporation
Thomas J. Lipton, Inc.
Lord & Taylor
MCA Inc.
McGraw-Hill, Inc.
McKinsey & Company, Inc.
Melville Shoe Corp.
MEM Co., Inc.
Mercedes-Benz of North America, Inc.
Merrill Lynch, Pierce, Fenner & Smith Foundation, Inc.
Metromedia, Inc.
Miller Brewing Company
Millmaster Onyx Corporation
Mitsui & Co. (U.S.A.), Inc.
N L Industries Foundation Inc.
Neuberger & Berman
The New York Bank for Savings
New York Life Insurance Company
New York News Inc.
New York Stock Exchange, Inc.
Newmont Mining Corporation
Norton Simon, Inc.
Ogilvy & Mather, Inc.
Olin Corporation Charitable Trust
One Lincoln Associates
Oppenheimer & Co.
Otis Elevator Company
Owens-Corning Fiberglas Corporation
The Paige Company
Joy Hirshon Parkinson Foundation, Inc.
Peat, Marwick, Mitchell & Co.
Pellon Corporation
PepsiCo, Inc.
The Perkin-Elmer Corporation
Phelps Dodge Foundation
Price Waterhouse & Co.
The Prudential Insurance Company of America
Reliance Group Incorporated
Richardson-Merrell Inc.
Rose Beaton & Rose
L. F. Rothschild & Co.
St. Joe Minerals Corporation
The St. Moritz Hotel
Salant Corporation
Schering-Plough Corporation
J. Henry Schroder Banking Corporation
Joseph E. Seagram & Sons, Inc.
The Seamen's Bank for Savings in the City of New York
Sears, Roebuck and Co.
Martin E. Segal & Co.
Shell Companies Foundation, Incorporated
Shopwell, Inc.
Simmons Company
Simplicity Pattern Co. Inc.
The Singer Company Foundation
Skidmore, Owings & Merrill
Smith, Barney & Co., Inc.
Sonnenblick-Goldman Corp.
Spearin, Preston & Burrows, Inc.
Sperry Rand Corporation
Squibb Corporation
Standard Brands Incorporated
Standard Motor Products, Inc.
Stepan Chemical Company
Stewart, Smith & Co., Inc.
Stewart Stamping Corporation
Sugar Foods Corp.

CORPORATE SUPPORT FOR THE PERFORMING ARTS AT LINCOLN CENTER *continued from preceeding page*

Syska & Hennessy, Inc.
J. Walter Thompson Company
Trans World Airlines
Turner Construction Company
UMC Industries, Inc.
Uniroyal, Inc.
Universal Oil Products Co.
Walsh Construction Company
Warner Communications Inc.
The Warner-Lambert Charitable Foundation
Waterman Steamship Corporation
Weiss, Peck & Greer
Weyerhaeuser Company Foundation
Wheelabrator-Frye Inc.
White, Weld & Co.
Witco Chemical Corporation
F. W. Woolworth Co.
Arthur Young & Company
Young & Rubicam International Inc.
Ten Anonymous

Corporate contributors of $100 to $999 during 1973-74

A.B.D. Securities Corporation
ASI Communications
Harry N. Abrams, Inc.
Ackman Brothers Incorporated
Alexander & Alexander, Inc.
Ethan Allen Inc.
Allis-Chalmers Foundation, Inc.
Amerace Corporation
American Stock Exchange
The Atlantic Companies
Baker, Weeks & Co., Inc.
Banco Nacional De Mexico, S.A.
Bank of Commerce
Bank of Montreal – New York
Barclays Bank International Limited
Benton & Bowles, Inc.
Bergdorf Goodman
Best Manufacturing Inc.
Bigelow-Sanford, Inc.
John Blair & Company
Bowne & Co., Inc.
The Buckingham Corporation
The C T Foundation
Canadian Imperial Bank of Commerce
Cantella & Co.
Capezio Ballet Makers
Career Club Shirt Co.
Chubb & Son Inc.
Cinema 5, Ltd.
Collins & Aikman
Compton Advertising, Inc.
Croscill Curtain Co., Inc.
Cunningham & Walsh Inc.
DHJ Industries Inc.
Davis-Delaney-Arrow, Inc.
Deltown Foods, Inc.
Diener/Hauser/Greenthal Company Incorporated
Doyle Dane Bernbach Inc.
Dreier Hotel Management Corp.
Dry Dock Savings Bank
Dun & Bradstreet Foundation, Inc.
E & B Supermarkets, Inc.
The East New York Savings Bank
Esquire, Inc.
EuroPartners Securities Corporation
Excess & Treaty Management Corporation
Fahnestock & Co.
Federal Paper Board Company, Inc.
Feldman Wood Products Co., Inc.
Firmenich Incorporated
Franklin Savings Bank of New York
Fritzsche Dodge & Olcott Inc.
Gold Seal and Henri Marchant Wineries
Grey Advertising, Inc.
The Guardian Life Insurance Company of America
Harlem Savings Bank
Hirsch-Werner Corporation
Iroquois Brands, Ltd.
Iselin Jefferson-Woodside, Division of Dan River Inc.
Keene Corporation
Kenyon & Eckhardt Advertising
Kipnis & Karchmer
Lamston's Variety Stores
Lane Bryant, Inc.
Laventhol Krekstein Horwath & Horwath
The Lexington Hotel
The Lowell Hotel
M. Lowenstein & Sons, Inc.
D. Maldari & Sons, Inc.
The Manhattan Savings Bank
Mitchel, Schreiber, Watts & Co.
The Mitsubishi Bank, Ltd.
Muzak Corporation
The National Reinsurance Corporation
Navarro Hotel Company
The Nestlé Company Inc.
The Nikko Securities Co. International, Inc.
North American Philips Corporation
John Nuveen & Co., Incorporated
The Ornstein Brothers
Ken J. Pezrow Corp.
The Pittston Company
The Pleasant Street Foundation
RBH/Reid & Carr Inc.
RKO General, Inc.
Reich & Co. Inc.
Republic National Bank of New York
Schiff Terhune Inc.
The Seagrave Corporation
Seidman & Seidman
Slattery Associates, Inc.
SoGen International Fund, Inc.
Sotheby Parke Bernet Inc.
Stern, Lauer & Co.
Paul Stuart
Swiss American Securities Inc.
Swiss Bank Corp.
Talcott National Corporation
The Taylor Wine Company, Inc.
Thyssen Steel Corporation
Ulano Companies
Union Dime Savings Bank
United Mutual Savings Bank
United States Lines, Inc.
Vernitron Corporation
Volkswagen of America, Inc.
Warburg-Paribas, Inc.
S. R. Weltz, Jr. & Company
Dean Witter & Co., Inc.
Thirteen Anonymous

Each corporate gift to the Consolidated Corporate Fund Drive benefits all of the performing arts companies at Lincoln Center:

Metropolitan Opera New York Philharmonic The Juilliard School Chamber Music Society of Lincoln Center
City Center of Music and Drama (New York City Opera and New York City Ballet)
New York Shakespeare Festival at Lincoln Center Film Society of Lincoln Center, Inc.
Lincoln Center for the Performing Arts, Inc.


Soups, Sandwiches, Salads and **NOW!**
Dinner
Quiche
Veal Stew in Pastry Shell
Chicken Liver Risotto
Pot Roast
Beef Stew
Chili Con Carne with Rice
Cocktails & Homemade Desserts
Res. 877-1119
Liberty
ice cream concern & Café
43 West 64 Street
(Next to The Ginger Man)

Irene Kuo's
Gingko Tree
3 Blocks from LINCOLN CENTER
199 Amsterdam Ave. (69th St.) Tel. 799-5457
Open Every Day Free Parking

THE APPEL FARM ARTS & MUSIC CENTER
Famous Summer Camp:
Coed 6-18 July, August. Highest level music and arts programs balanced with strong sports program. Special programs for first time campers. APC, ACA approved. Brochure! Early reservation a must! Come and visit.
CONFERENCE CENTER: SEPT. - JUNE. BROCHURE!
Appel Farm Arts & Music Center
Elmer 33, N.J. 08318 (609) 358-2472

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



EVE QUELER

HOME: New York, N.Y.

AGE: 37

PROFESSION: Conductor

HOBBIES: Playing the piano; attending concerts.

MOST MEMORABLE BOOK: Dante's "Divine Comedy"

LAST ACCOMPLISHMENT: Recently conducted the Opera Orchestra of New York at Carnegie Hall in Bizet's "Pearl Fishers," receiving raves from New York music critics.

QUOTE: "I think all young American conductors should have the opportunity to come up the way many European conductors have—through opera. It gives you fantastic background and absolute mastery of your materials."

PROFILE: Vigorous. Chic. Exciting. Conducts with a sure command of her music and her musicians.

SCOTCH: Dewar's "White Label"®

BLENDED SCOTCH WHISKY • 86.8 PROOF • ©SCHENLEY IMPORTS CO., N. Y., N. Y.



Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar's "White Label." The quality standards we set down in 1846 have never varied. Into each drop go only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar's never varies.

Parliament. The recessed filter cigarette.



1. Songwriter Murray Kalis couldn't compose himself without his cigarette holder. Besides, it gave him cleaner taste.



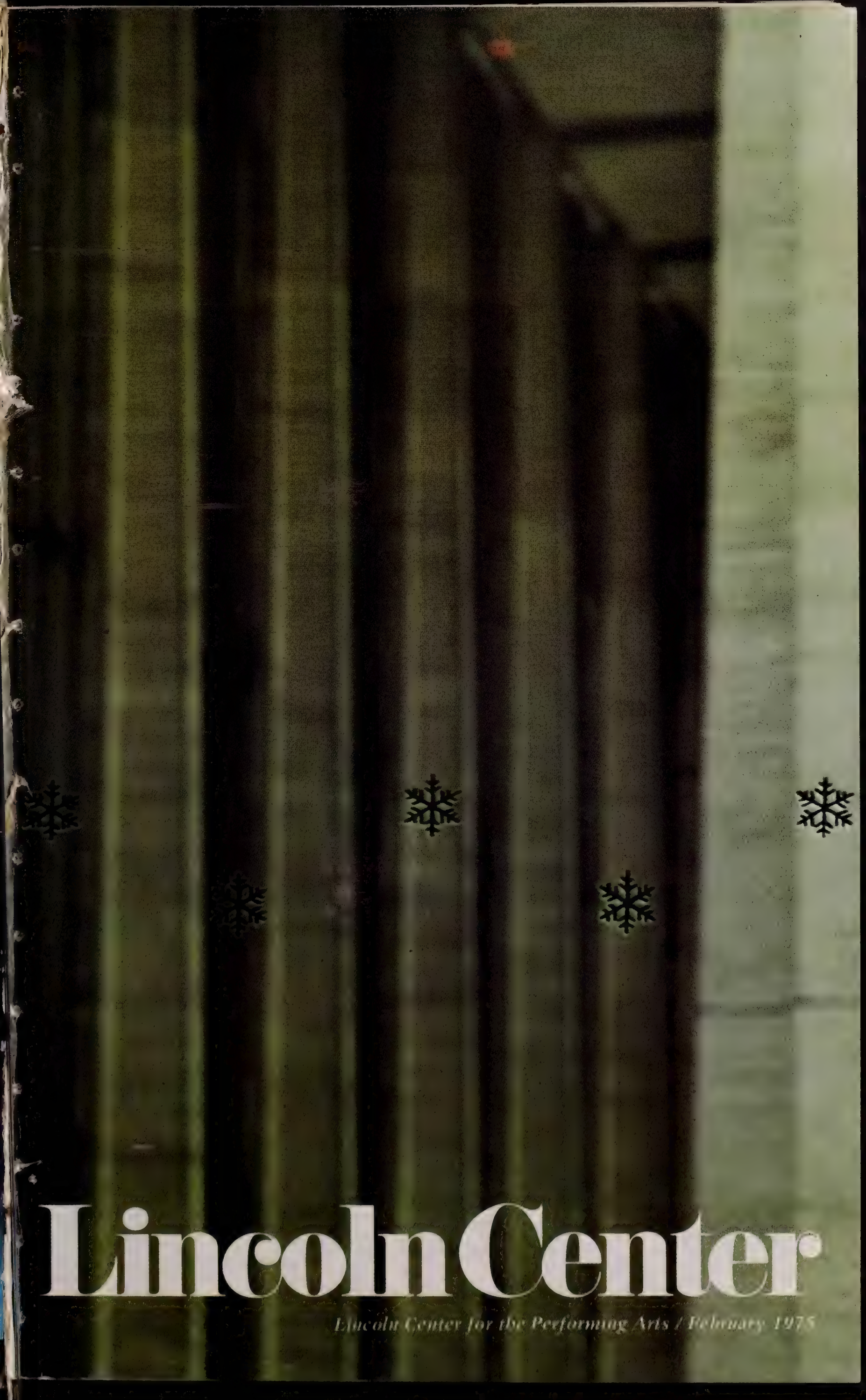
2. No need for a cigarette holder today. Parliament's filter is recessed, so you taste only rich, clean tobacco flavor. It's in tune with the times.

It works like a cigarette holder works.



17mg "tar" 1.1mg nicotine av. per cigarette, FTC Report Oct. 74

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



Lincoln Center

Lincoln Center for the Performing Arts / February 1975



Catherine Deneuve for Chanel

CHANEL

Perfume in the classic bottle 12.00 to 400., Spray Perfume 9.50, Eau de Toilette 8.00 to 22.0
Eau de Cologne 5.50 to 25.00, and Spray Cologne 7.50.

Delta gives you a Florida break.

Steak & Champagne in Tourist to Florida.

(Miami, Ft.Lauderdale and Tampa/St.Pete)



Delta has a dozen nonstops every day this winter to Miami/Ft.Lauderdale. Also morning, evening and night nonstops to Tampa/St.Pete. And on every mealtime nonstop we're serving free steak to everyone—free champagne to every adult. Free champagne on thrifty Night Coach nonstops, too. The night fare is only $78 to Miami or Ft.Lauderdale, just $73 to Tampa/St.Pete. So live a little—fly Delta to Florida.



See your friendly Travel Agent. Delta and your Travel Agent accept American Express and all other major, general-purpose credit cards. For instant reservations thru Deltamatic,® call Delta in New York at 832-7000, in New Jersey at 622-2111. And have a nice trip!

DELTA

The airline run by professionals.

Miami Five nonstops daily. Day Tourist and Night First Class, $98. Night Coaches, only $78.

Ft.Lauderdale Seven nonstops a day. Our 9:40am nonstop is a Wide-Ride™ superjet. Day Tourist and Night First Class, $98. Low $78 Night Coaches, too.

Tampa/St.Pete Fly nonstop any morning or evening. Day Tourist and Night First Class, $92. Night Coach nonstop, only $73.

Jacksonville Nonstop evenings at 5:45pm. Day Tourist, $79.

The Bahamas Nonstops to Nassau and Freeport every morning. 21-day Midweek round-trip Tourist Excursion, just $166. (Weekends slightly higher.) Add applicable tax.

Tour rates are per person, double occupancy. Fares, tour rates and schedules subject to change without notice

Delta is ready when you are.®

Dick Salisbury is down in the dumps...

He's a guy who spends a lot of time in the dumps, but he has good reason to be happy while he's there.

Dick Salisbury deals in steel cans, which we all know as tin cans. He is Vice President and Chief Operating Officer of Los Angeles By-Products Co., a firm that combs the garbage in major California cities for a half billion steel cans a year. In San Francisco, for example, his magnetic separators recover steel cans from garbage at the rate of 10,000 tons per year.

L.A. By-Products also operates steel can recovery facilities in Oakland, Sacramento and Contra Costa Counties. Since steel cans are magnetic, it is easy to pull them out of municipal garbage by the millions.

These reclaimed cans are sold to nearby copper mines for use in a chemical process that recovers copper from low grade ore.

Steel cans are magnetically recovered in more than 20 cities across the nation. In addition to their use in copper mining, they are remelted to make new steel, used in the production of ferro-alloys, or detinned. As a result of recent research, they will soon be used by the foundry industry as well.

Recovery and recycling of steel cans does more than simply preserve our natural resources. It saves valuable landfill space. It also conserves energy. And it puts cash in municipal treasuries.

Sure, Dick Salisbury and his men are down in the dumps, but they can manage a smile.

If you are down in the dumps about garbage, maybe we can help cheer you up, too.

For more information write, **Tinplate Producers, American Iron and Steel Institute, 1000 16th Street, N.W., Washington, D.C. 20036.**

but he's never been happier.



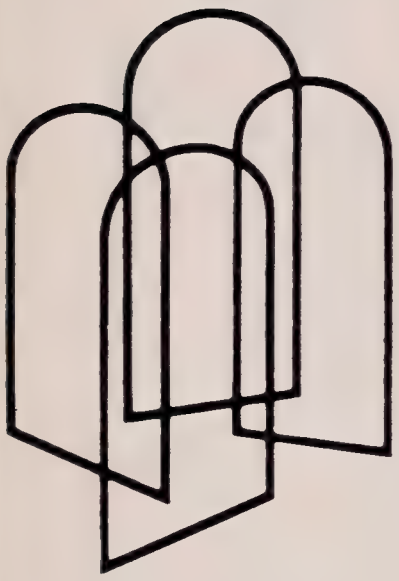
Steel — the recycled material

Tinplate Producers, American Iron and Steel Institute

Pitch In!

stagebill

February 1975 *Volume II, No.6*



CONTENTS

7 **FRANZ SCHUBERT**
by Herbert Kupferberg

11 **WAGNER AND "THE RING"**
by Andrew Porter

17 **THE PROGRAM**

24 **FACILITIES AND SERVICES**

27 **LINCOLN CENTER NOTES**
by Judith Ravel Leabo

Cover photograph by Yoichi R. Okamoto; page 12 by Louis Melancon; page 29 (right) by Herbert Breslin; page 30 by Susanne Faulkner Stevens.

Joseph P. Barbieri, *president & publisher*
Theodore P. Langdon, *senior vice president*

Editorial Staff

Karl B. Leabo, *senior editor & art director*
Judith Ravel Leabo, *managing editor*
Wendy H. Walden, *art associate*

Program Staff

Carol E. Schwarz, *program editor*
William J. Kofl, Jr., *general manager*
Judith M. Pletcher, *sales representative*

STAGEBILL is published monthly at Lincoln Center for the Performing Arts, New York, Kennedy Center for the Performing Arts, Washington, D.C., and in Chicago. The Lincoln Center *Stagebill* is published by B&B Enterprises, Inc. Program Office, 1865 Broadway, New York, N.Y. 10023, (212) 582-0846.

Copyright © B&B Enterprises, Incorporated 1975. All rights reserved. Printed in U.S.A.

Advertising Offices– **New York:** 275 Madison Avenue, New York, N.Y. 10016, (212) 686-7740. **Washington, D.C.** Program Office, The Kennedy Center, Washington, D.C. 20566, (202) 833-2897. **Chicago:** 500 North Michigan Avenue, Chicago, Illinois 60611, (312) 565-0890.



Bravo!

Exprinter and
Holland America Cruises
present another
Music Festival at Sea

Opus VI

aboard the
Luxury Cruise Ship

Rotterdam

May 31-June 7, 1975
to Nassau and Bermuda
from New York
7 days $490. to $820.*
(Includes air paid round trip New York)

FEATURING:
Gina Bachauer, Pianist ▪ **Rudolph Firkusny,** Pianist
Jerome Lowenthal, Pianist ▪ **Jan Peerce,** Tenor
▪ **Ruggerio Ricci,** Violinist
Eleanor Steber, Soprano ▪ **Charles Treger,** Violinist
Tokyo Quartet ▪ **Christine Walevska,** Cellist
Boris Goldovsky, lecturer **Robert Sherman,** lecturer

A glorious week of beautiful
music performed by world-famous artists . . .
soft sea breezes and luxury vacation living
aboard the world's Number One cruise liner . . .
with unhurried visits to friendly,
lovely Nassau and Bermuda.

Reservations are limited. For additional information, please mail coupon.

*Rates per person, based on double occupancy and subject to availability. The SS Rotterdam is registered in the Netherlands Antilles.



Send coupon to: OPUS VI
Exprinter—Dept. L-2
500 Fifth Avenue,
New York, N.Y. 10036
Tel: (212) 244-7856

Name

Address

City State Zip

The Bankdom of Barclays.



Where we do business with a touch of class.

By many standards, Barclays Bank of New York has a modest bankdom.

A mere 24 branch offices.

Twenty are concentrated in Westchester, one in Putnam, one in Brooklyn, and two on the Island of Manhattan.

But our happy bankdom is distinguished from others in several important ways. We take inordinate pride in conducting our business with, shall we say, a touch of class.

And with generous portions of courtesy, friendliness and helpfulness.

We are a family bank, a business bank and an international bank—with a full range of banking services. Regular and special checking. Passbook and time-deposit savings. Personal and business loans. Safe depositories. Foreign exchange. And commission-free Barclays Travelers Cheques.

We are a member of the sixth largest banking group in the world, with assets in excess of $28 billion. We have over 300 years of banking experience. And we are affiliated with over 5,000 Barclays branch offices throughout the world.

Do visit the Barclays offices nearest you.

Member F D I C

BARCLAYS BANK of New York... and the World

24 Branches from Brewster to Brooklyn



Franz Schubert

Pierre Boulez and The New York Philharmonic will present the second of this season's Mini-Festivals—"Mini-Festival Around Schubert" from March 4–8, 1975. This series of concerts, presented in collaboration with the Chamber Music Society of Lincoln Center will encompass chamber, vocal and solo instrumental pieces as well as the symphonic repertoire, in Alice Tully Hall and Avery Fisher Hall.

Of all the great composers, it is Franz Schubert who best fits the traditional image of the creative artist languishing unknown and unpaid in a garret, and receiving the vindication of fame only after his death.

It is true that most of Bach's music went unplayed for years, that Beethoven's achievements were misunderstood by many of his contemporaries, that Mozart died in poverty. Yet all of these men were acknowledged masters in their own time, highly praised and widely honored, even if they weren't always able to turn their accolades into that most universally respected of commodities, ready cash.

Schubert alone lived out his life (all thirty-one years of it) with very little contact with the general musical audience of his day. Not until six months before his death in 1828 did he give a public concert of his own works in Vienna. Perhaps the most extraordinary instance of his lack of recognition came when he submitted the manuscript of his marvelous song "Erlkönig" to Breitkopf and Härtel for possible publication. That respected firm had never heard of a Franz Schubert living in Vienna, but they did know of a composer of that name in Dresden. So when they rejected the song, they returned it to the wrong Schubert—who promptly sent them an indignant denial that he had ever written "that sort of trash" and demanded to know who was "the fellow who has thus misused my name." Eventually, the correct Schubert received his song back in the mail and from then on Breitkopf and Härtel, which continued to reject his manuscripts, returned them addressed, with elaborate sarcasm, to "Franz Schubert, famous composer in Vienna."

But if the music publishers and producers of his day paid little attention to Schubert, he nonetheless had a small group of almost fanatic followers and friends who were convinced of the value and originality of his music, and who organized small private gatherings so they could hear it. They called these parties "Schubertiads," affixing the Greek suffix "ad," meaning "pertaining to," to the composer's name. No one knows who coined the word "Schubertiad," but no other composer, apparently, has had such a linguistic honor bestowed upon him.

Attending a "Schubertiad" was, for the discerning, one of the pleasures of life in the Vienna of the 1820s. "On December

by Herbert Kupferberg

15 there was a big, big Schubertiad at Pepi Spaun's, where Vogl sang some 30 songs more beautifully than ever," wrote a young law student named Franz von Hartmann in a typical entry in his family diary in 1826. This particular gathering became the subject of a famous painting by the artist Moritz von Schwind, who entitled his work "Schubert Evening at Spaun's."

The Schubertiads reflected the social climate of their time, bringing together a largely middle-class and youthful audience of enthusiasts and amateurs. Schubert did not live at a very fortunate time for composers. The old 18th Century pattern of aristocratic patronage had broken down, and the modern system of commercial impresarios and public concerts was just coming into operation. Eventually the spread of interest in music among the educated middle-class led to a great proliferation of concert activity. But in Schubert's day this new audience did not yet offer much in the way of remuneration or support to a composer attempting to establish himself.

For Schubert, apparently, a little band of cultivated, sympathetic and understanding listeners was audience enough. Wrote Joseph von Spaun, a young government functionary nicknamed "Pepi," in whose home many of the Schubertiads were held: "The approbation of his friends always gave him the greatest pleasure; the applause of the crowd, on the other hand, left him cold and he did not covet it."

What was a typical Schubertiad like? There is no single answer to the question, Schubert had an extraordinary flair for making friends, and his informal evenings of music-making might occur in any one of a dozen Viennese homes, or for that matter at a handy coffee-house or even a vacation resort. Refreshments were served, literary discussions held, and sometimes there was dancing along with the music. Not all of Schubert's most ardent admirers were of the male sex. Wrote Hartmann after a Schubertiad in February, 1827: "Most of the ladies were beautiful, which made a very pretty picture. For all that, I did not enjoy myself very much at first, as I had the ill-luck to dance the first cotillion with the only ugly girl among those present . . . At the second cotillion I was more fortunate . . . The music was splendid, for it consisted of nothing but dances by Schubert, played partly by the composer himself . . . We remained until after 2 o'clock in the morning."

But the most eagerly awaited component of a Schubertiad always was the composer's incomparable songs. It was at such a gathering that Schubert was brought together with his most celebrated interpreter, Johann Michael Vogl, the foremost baritone of his day. Vogl was talked into trying some of Schubert's songs by a friend and was so taken by them that he kept coming to the Schubertiads for the sheer pleasure of performing them. Often he got more applause than Schubert did, but, as Spaun later remembered: "If, sometimes at musical parties, the singer who performed his songs was overwhelmed with enthusiastic applause, while no one gave a thought to the little man who sat at the pianoforte and, with his tender playing, accompanied the songs of his own creating, the unassuming artist did not feel in the least offended at such neglect."

While Schubert's friends divined his greatness as a song composer, they could have had little idea of the magnitude of his achievement as an orchestral master, for the great C Major Symphony wasn't performed until 1839, when he had been dead eleven years, and the "Unfinished" not until 1865! Many of his magnificent creations in other forms also went unplayed in his lifetime.

Yet Schubert's friends kept his music alive in his own day, just as they sustained his spirits with their love and appreciation for both the man and his work. Perhaps it is not too much to say that we feel a bond of comradeship and communion with them as we enjoy our own Schubertiads today.

Herbert Kupferberg, a senior editor of *Parade*, is music critic of the *National Observer* and opera critic of *Cue*.

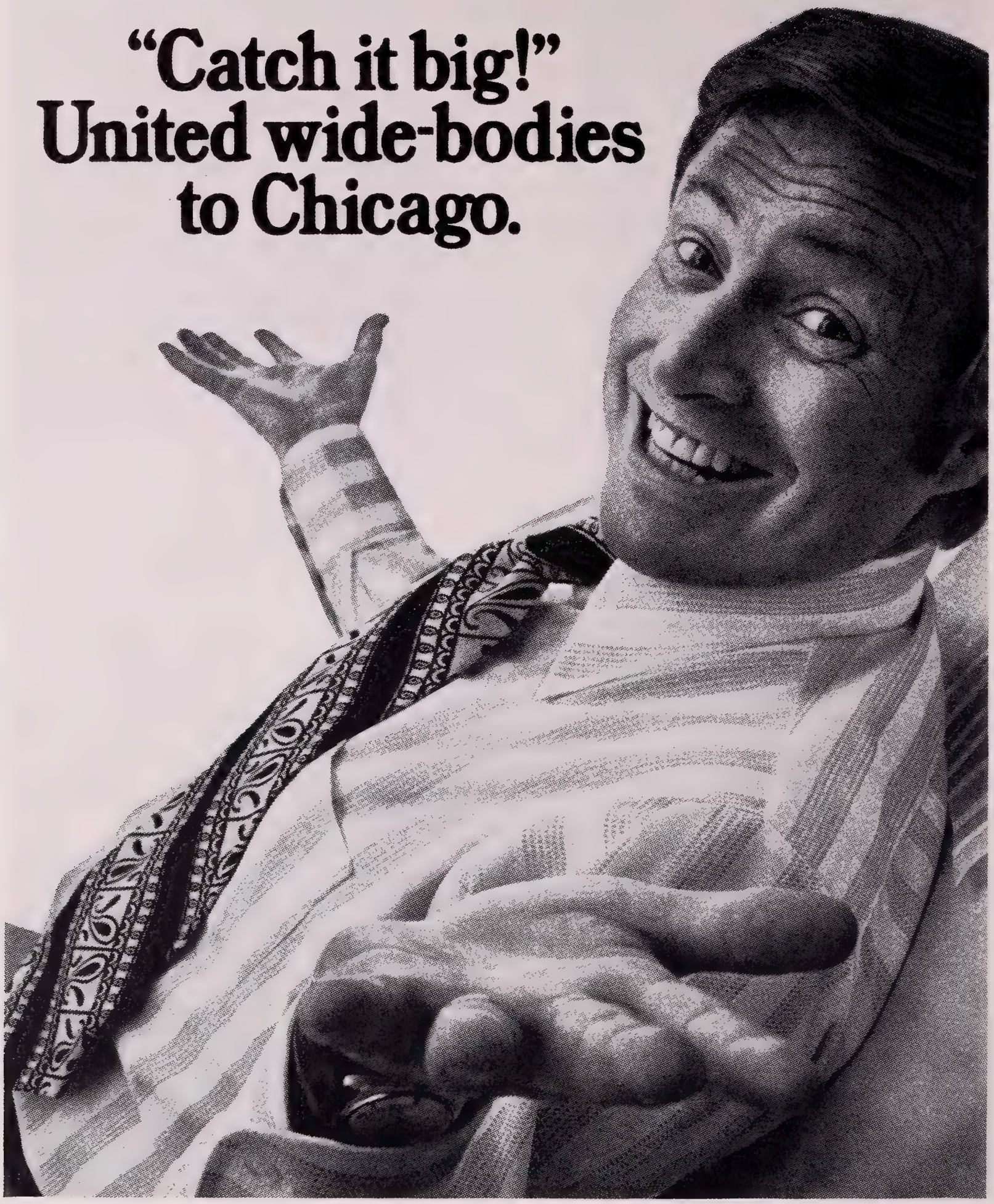


In 1870, Charles Fleischmann created the world's first dry gin. And that's how the dry martini was born. You still enjoy the difference in the Fleischmann martini. Because it's still made with the world's driest gin.

Fleischmann's. The world's driest gin since 1870.

DISTILLED FROM AMERICAN GRAIN • 90 AND 86 PROOF • THE FLEISCHMANN DISTILLING CORP., N Y C

"Catch it big!" United wide-bodies to Chicago.



Stretch out to Chicago on our wide-body DC-10's, and the only 747 nonstop, every business day.

The spirit of Friendship Service. It's catching. Call United at 212-867-3000, or your Travel Agent.

The friendly skies of your land.

UNITED AIRLINES

Wagner and "The Ring"

The Metropolitan Opera is presenting the entire Ring Cycle beginning on February 10 with "Das Rheingold," and continuing with "Die Walküre" (February 20), "Siegfried" (March 5), "Götterdämmerung" (March 21).

Our Lord, we have been told, has had more books written about Him than any other man who ever lived; and after Him comes Napoleon. But that statistic appeared many years ago, and current publishers' lists hardly reflect the same preoccupation. In the field of music, however, one man's name continues to lead all the rest. Not a month goes by, it seems, without producing somewhere, in some language or other, a new book about Richard Wagner. The man has proved endlessly fascinating. More important, his largest work, *The Nibelung's Ring,* has never lost its hold on the imagination of all who come into contact with it.

Why is that so? Millions of words have endeavored to answer the question; new discoveries in the inexhaustible work are still made. According to *Grove's Dictionary,* "the unique quality of the composer lies in the fact that he summarizes the fertility of the thought and emotional experience of an epoch;" by that "epoch" we must understand man's philosophic, artistic and social history from as far back as we can trace it and to as far forward as imagination can reach. By intention, Wagner patterned his drama on the ancient Greek tragedies but chose as his symbolic material the ancestral myths of the North. To mankind's collective unconsciousness he gave form. That is easily said, and for that matter can easily—if not briefly—be demonstrated. More went into *The Ring*—which he began in 1848 and completed in 1874—than he can consciously have put there. Instinct; inspiration; his comprehensive grasp of what man before him had thought, dreamed, and done; and his powerful controlling mind at once directed its creation. Even its little details may be charged with symbolic resonance. To take but one example, raised in one of the latest studies to appear, Franz Winkler's *For Freedom Destined: Man's Evolution in the Mythology of Wagner's 'Ring' Operas and 'Parsifal':* when, in Act II of *Die Walküre,* Fricka enters (as the stage-directions, but few modern stage-directors, require her to do) in a ram-drawn chariot, her mode of transport has branch lines both to the long iconography of chariots throughout the ages and to the zodiacal associations of the Ram. During a performance, such things are unlikely to come to the surface of our consciousness (even though the creatures' bleating sounds in the score); nevertheless, they make their effect, and bear thinking about.

More evidently, Siegfried's Forging Song is (among other things) an allegory of man mastering the four elements: bringing air

by Andrew Porter

to blow upon fire, to melting metal that has been mined from the earth and is then plunged into water. Thus is reforged one of the three prime symbols of the drama: Spear, Sword, and Ring, which represent three kinds of might.

The themes of *The Ring* continue to preoccupy all thinking men. Among other things (let that phrase continue to qualify all pronouncements on the work), the work is about man's conquest of the natural world for his own use (the spear was fashioned from a branch torn from the World Ash-Tree, even before the gold was raped from the Rhine). It is about man's dominion over men (benevolent oligarchy and capitalist tyranny are both condemned, and the ending . . . But let us leave that vexing question for a moment). And it is about man's understanding of himself (the forces influencing his action, at the start located in gods, are finally discovered to lie within himself). It is not too much to claim that *The Ring* is at once a capital entertainment; a world history in allegory; and an analysis of man's psyche conducted with vivid, eloquent symbolism, both theatrical and musical. No wonder that, since it functions superbly on all these levels, the great work has continued to absorb men.

The first level is unlikely to be overlooked by the public though it sometimes is by the commentators—and by directors determined to focus our attention on one particular aspect to the detriment of others. *The Ring* is in the first place a rousing old tale of gods and dwarfs and men, of giants and dragons, loves and hates, murders and mysteries, unfolded amid vast picturesque scenery. It is also



a chance for singers to delight us with the full force and the sweetest subtleties of vocal art, and for orchestras to stir us with some of the most sumptuous and some of the most delicate music ever written. Wagner was a man of the theatre, and he brought the full resources of his craft to vivify a music-drama that in inception was political. Jesus of Nazareth was one subject he considered; in the first draft of the *Ring* scenario, the gods are saved by the sacrifice of "the hero who took your guilt upon him;" redeemed now, they continue to rule. That draft coincided with his speech urging the King of Saxony to abdicate his power; let a republic be proclaimed "not by us, but by the prince, the noblest, worthiest being." That was in 1848, the year of Marx's *Communist Manifesto,* the year of revolutions in Paris and Berlin. The next year, Wagner was the associate of the Russian nihilist Bakunin, and for the part he played in the Dresden revolution he had to flee the city. The *Ring* poem was expanded in exile and in disillusion, while in France, Napoleon III was proclaimed Emperor and in Germany the new-won liberties were suppressed. "My politics are now nothing more than the most bloody hatred of our whole civilization . . . I do not despair of the future, but only the most terrible and destructive revolution can turn these civilized beasts into human beings." When he recast his drama, the gods were destroyed. At the end of *The Ring,* according to stage-directions which we seldom see enacted, from the wreck of the princely palace ordinary men and women watch the flames ascend to seize on the hall of the gods, and "when the gods are completely consumed by flames, the curtain falls."

Top to bottom: Scene 4 of Wagner's Das Rheingold; *Hunding kills Siegmund in Act II of* Die Walküre; *a scene from Act I of* Siegfried; *Act I, Scene 1 of* Götterdämmerung. The Ring Cycle *opens on February 10 with* Das Rheingold.

At the same time, amid his despair, the very construction of *The Ring* represented an astounding act of optimism. The original three-act drama of *Siegfried's Death* became a four-opera drama whose performance was inconceivable in the theatres of the day. Wagner set himself the task of creating not only the mighty work but also the festival theatre in which one day it could be performed. And as the scenario moved towards its musical realization, the personal and pyschological elements became more important; the class-struggle—in the first sketch, gods, giants and dwarfs are treated as groups—found its focus in individuals. And in *their* conflicts (between Wotan and his "dark shadow" Alberich; between Wotan as *ego* and the *anima* daughter who enacts the desire that he has suppressed), the composer explored the mainsprings of human action. This is worked out not so much in words as in musical language where all the elements—melody, harmony, rhythms, timbres—make explicit the confrontations and transformation.

The music of *The Ring* began together with its text; musical ideas are already jotted in the margins of the draft librettos. The connected composition, as far as the second act of *Siegfried,* was set down between 1853 and 1857 and then for twelve years was set aside, while Wagner composed *Tristan* and *Die Meister-*

singer. The reasons, so far as we can judge, were partly practical—a performance of *The Ring* seemed further off than ever—and partly that his mind had moved on to new, marvelous kinds of music that could find no place in *The Ring. Tristan* reflects not only new harmonic discoveries but also his brooding on Schopenhauer and on Buddhist thought; and *Die Meistersinger* embodies a renewed and exuberant joy in human nature, art and essential goodness. *The Ring* was resumed in 1869 and completed in 1874, in Bayreuth, where the new Festival Theatre was rising. It was first performed there in 1876.

How does *The Ring* end? On the stage, as we have seen, with the utter destruction of the old order, and a group of men and women watching in concern. Musically, with a vast peroration that gathers many of the major themes into a texture dominated by the motif of Redemption by Love. Wagner himself could not explain in words, what it "meant." He tried to put such words into Brünnhilde's mouth —"Not possessions, nor gold, nor treaties, nor laws . . . but only Love can bring happiness in weal or woe"—but rejected them. As Ernest Newman put it, "The man of feeling in him, as distinct from the man of intellect, was being quietly, subconsciously, but irresistibly drawn towards a dénouement in which the world should go down in outer ruin yet somehow be taken up into the arms of a redeeming love. This he could convey, and has conveyed magnificently, in his music to the closing scene; but how to express it in words was a problem that always baffled and finally defeated him." Siegfried's Funeral March is the threnody for mankind's heroic failure. The final pages are that mysterious "And yet . . ." that can save us — as it saved Shakespeare, Goethe, Verdi, Brecht, and many great artists who contemplated the human condition and gave form to their feelings—from final despair.

Andrew Porter is music critic of the *New Yorker,* author of *A Musical Season* and of a much acclaimed translation of Wagner's *The Ring.*

For Your Listening Pleasure

FOR THE 35TH CONSECUTIVE YEAR TEXACO BRINGS YOU LIVE BY RADIO THE

Metropolitan Opera Broadcasts

SATURDAY RADIO SCHEDULE

DATE	OPERA	COMPOSER	TIME (E.T.)
1974			
Dec. 7	ROMEO ET JULIETTE	GOUNOD	2:00
Dec. 14	DEATH IN VENICE (New)	BRITTEN	2:00
Dec. 21	JENUFA (New)	JANACEK	2:00
Dec. 28	TURANDOT	PUCCINI	2:00
1975			
Jan. 4	L'ITALIANA IN ALGERI	ROSSINI	2:00
Jan. 11	MADAMA BUTTERFLY	PUCCINI	2:00
Jan. 18	CAVALLERIA RUSTICANA I PAGLIACCI	MASCAGNI LEONCAVALLO	2:00
Jan. 25	BORIS GODUNOV (New)	MUSSORGSKY	2:00
Feb. 1	DON GIOVANNI	MOZART	2:00
Feb. 8	TOSCA	PUCCINI	2:00
Feb. 15	DAS RHEINGOLD	WAGNER	2:00
Feb. 22	BLUEBEARD'S CASTLE (New) GIANNI SCHICCHI	BARTOK PUCCINI	2:00
Mar. 1	DIE WALKUERE	WAGNER	1:00
Mar. 8	MANON LESCAUT	PUCCINI	2:00
Mar. 15	SIEGFRIED	WAGNER	1:00
Mar. 22	LA FORZA DEL DESTINO (Revised)	VERDI	2:00
Mar. 29	DIE GOETTERDAEMMERUNG	WAGNER	12:30
Apr. 5	FALSTAFF	VERDI	1:00
Apr. 12	I VESPRI SICILIANI	VERDI	2:00
Apr. 19	L'ASSEDIO DI CORINTO (New)	ROSSINI	2:00

Schedule subject to change
Please check your local newspaper for radio station

Please send quiz questions to Texaco Opera Quiz, 135 East 42nd Street, New York, N.Y. 10017

These live broadcasts, heard throughout the United States over the Texaco-Metropolitan Opera Radio Network, and in Canada over the CBC English and French Radio Networks, are proudly presented by Texaco for the pleasure of opera lovers everywhere. You are cordially invited to tune in.

ABOUT THE OPERAS IN FEBRUARY

DON GIOVANNI—MOZART

When Mozart and his librettist, Lorenzo da Ponte, were in Prague the librarian of a nearby castle was Casanova. Did this give them the idea for Don Giovanni? Da Ponte came to this country where he lived to be almost ninety. Like Mozart's in Vienna, his grave is unmarked; but if you wrote Don Giovanni you don't need monuments.



TOSCA—PUCCINI

Puccini once said if he saw a play in a language he did not understand and got it he knew he had his next libretto. He was almost innocent of French when he saw Bernhardt play Tosca. He later applied the same rule to Butterfly and The Girl of the Golden West. The action, he insisted, should be intelligible to a deaf-mute.



DAS RHEINGOLD—WAGNER

For the first time since 1962 the Metropolitan this season is producing Wagner's mighty cycle, The Ring of the Nibelungen, in its entirety. Das Rheingold is the prologue to the trilogy. It begins in the depths of the Rhine, an E-flat chord which lasts 136 bars. It ends with a rainbow bridge and the entry of the gods into Valhalla.



BLUEBEARD'S CASTLE—BARTOK and GIANNI SCHICCHI—PUCCINI

An exciting double bill of wildly contrasting mood and content. Both twentieth century masterpieces, Bluebeard's Castle probes depths of the human spirit not usually explored in opera---pride, isolation, the struggles of Man and Woman. The orchestra speaks with enormous passion and power. Gianni Schicchi is Puccini at his sunniest. This one is the third of the Trittico—"The Triptych"—written for the Metropolitan.



TEXACO

All Canadians are not created equal



Seagram's V.O. Canadian is a one-of-a-kind creation. The First Canadian in smoothness. The First Canadian in lightness. The First Canadian in popularity throughout the world. All the others come after.

Only V.O. is V.O. The First Canadian.

CANADIAN WHISKY—A BLEND OF SELECTED WHISKIES. 6 YEARS OLD. 86.8 PROOF. SEAGRAM DISTILLERS CO., N.Y.C.

Avery Fisher Hall

Lincoln Center for the Performing Arts

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*
COLIN DAVIS, *Principal Guest Conductor*

NINETY-FOURTH SEASON 1974-1975

Wednesday Evening, February 19, 1975, at 8:30
Friday Evening, February 21, 1975, at 8:30

EDO DE WAART, *Conductor*

IVES Washington's Birthday

SHOSTAKOVICH Concerto No. 1 in A minor for Violin and Orchestra Op. 99
Nocturne (Moderato)
Scherzo (Allegro)
Passacaglia (Andante)—Cadenza
Burlesque (Allegro con brio)
LEONID KOGAN

Intermission

PROKOFIEV Suite from 'Romeo and Juliet' Op. 64*
The Montagues and the Capulets
Juliet, the young girl
Friar Laurence
Masks
The death of Tybalt
The parting of Romeo and Juliet
Romeo at Juliet's tomb

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

Baldwin Piano

Deutsche Grammophon & *RCA Records

The taking of photographs and the use of recording equipment are not allowed in this auditorium.
Members of the audience who must leave the auditorium before the end of the concert are earnestly requested to do so between numbers, not during the performance.



EDO DE WAART

"Today's most exciting young Conductor"

PHILIPS

A Product of Phonogram, Inc.

PROKOFIEV:
ROMEO AND JULIET (EXCERPTS)
Rotterdam Philharmonic Orchestra 6500.640
Cass. 7300.305

TCHAIKOVSKY:
VIOLIN CONCERTO IN D
BRUCH:
VIOLIN CONCERTO NO. 1
Fujikawa, violin;
Rotterdam Philharmonic Orchestra 6500.708
Cass. 7300.292

GERSHWIN:
AN AMERICAN IN PARIS; CUBAN OVERTURE; PORGY AND BESS SUITE
National Opera Orchestra of Monte Carlo
6500.290 Cass. 7300.189

MOZART:
OBOE CONCERTO IN C
STRAUSS:
OBOE CONCERTO IN D
Holliger, oboe;
New Philharmonia Orchestra 6500.174

STRAUSS:
SYMPHONY FOR WIND INSTRUMENTS; SERENADE FOR WIND INSTRUMENTS, OP. 7
Netherlands Wind Ensemble 6500.097

Philips Imports. Because excellence is priceless.

Tour Lincoln Center

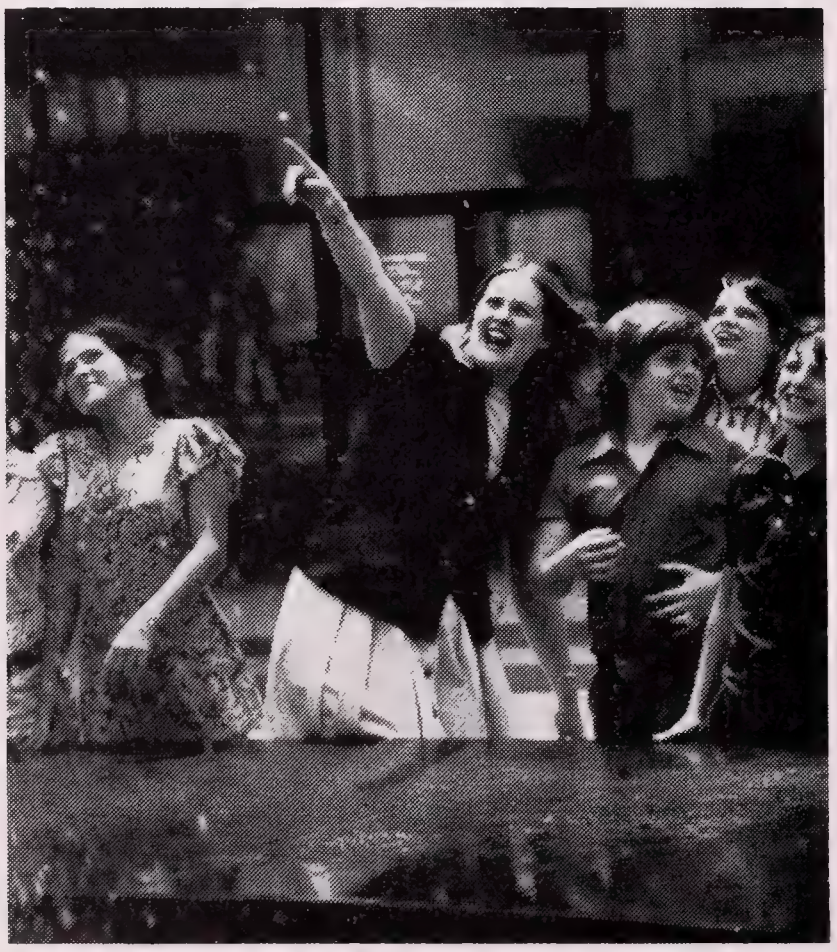


Photo SUSANNE FAULKNER STEVENS

"...a year 'round festival of dance, music, opera, theater and exciting people," says John W. Mazzola, Lincoln Center's Managing Director, who extends a warm welcome to New Yorkers and visitors. Explore the magnificent buildings that house the lively arts and see some of the world's most renowned performers at their creative work: **Avery Fisher Hall, New York State Theater, Vivian Beaumont Theater and The Metropolitan Opera House.** Tours take about 1¼ hours and begin from the Plaza level of Fisher Hall at frequent intervals every day from 10 am to 5 pm. Occasionally a building may be omitted from the tour because of a special rehearsal or event. The Opera House is not included on matinee days.

Adults $2.50*; Students $1.75*; Children $1.25*. Reservations, please, for groups of 10 or more. Group rates available for 20 or more*. Inquiries at Visitors' Services, Lincoln Center Plaza, Broadway at 64th Street, N.Y.C. 10023. Phone: **(212) TR 4-4010.**

*Commissionable

Notes on the Program

Washington's Birthday

CHARLES IVES
1874-1954

Despite its title, *Washington's Birthday* could be an evocation of almost any wintry day in the New England countryside at the turn of the century. Here is the composer's own descriptive comment:

' "Cold and Solitude," says Thoreau, "are friends of mine. Now is the time before the wind rises to go forth and see the snow on the trees."

'And there is at times, a bleakness, without stir but penetrating, in a New England mid-winter, which settles down grimly when the day closes over the broken-hills. In such a scene it is as though nature would but could not easily trace a certain beauty in the sombre landscape!—in the quiet but restless monotony! Would nature reflect the sternness of the Puritan's fibre or the self-sacrificing part of his ideals?

'The older folks sit
"the clean winged hearth about
Shut in from all the world without
Content to let the north-wind roar
In baffled rage at pane and door"
(Whittier)

'But to the younger generation, a winter holiday means action!—and down through "Swamp hollow" and over the hill-road they go, afoot or in sleighs, through the drifting snow, to the barn dance at the Centre. The village band of fiddles, fife and horn keep up an unending "breakdown" medley and the young folks "salute their partners and balance corners" till midnight;—as the party breaks up, the sentimental songs of those days are sung half in fun, half seriously and with the inevitable "adieu to the ladies" the "social" gives way to the grey bleakness of the February night.' —*Harry Neville*

Concerto No. 1 in A minor for Violin and Orchestra Op. 99

DIMITRI SHOSTAKOVICH
1906-

Though Shostakovich completed his Violin Concerto No. 1 in 1948, he did not release the work until several years later. First performed in 1955, the Concerto was published the following year as Op. 99, and it was widely assumed at the time that the work was a recently completed one. The composer has since then indicated a preference for his original choice of opus number, 77, but, like many another composition, the Concerto seems destined to live with a designation that has no relation to its chronology. When the work appeared in print it bore a curious preface by one B. Yagolim, who seemed intent on enlightening readers not about the Concerto but about the idealogical correctness or incorrectness of Shostakovich's creative efforts to that point. Dividing his works into those which bore the 'imprint of formalism and false experimentation' and those 'pithy and rich in emotions,' Yagolim's nutshell critique praised the Fifth, Seventh and Tenth Symphonies, the Piano Trio and Piano Quintet, the string quartets, the twenty-four preludes and fugues for piano, and a number of unidentified vocal pieces. His list of 'mistakes and misconceptions' included the Second and

Third Symphonies, the *Golden Age* and *Bolt* ballets, and an opera, *The Nose*. As to the Concerto's place in this scheme of things, one could be certain only of Yagolim's uncertainty. One could also be sure that Soviet music had not yet recovered from the staggering blow that Stalin had leveled against it in 1948. Stalin had been dead three years when Yagolim's words appeared, and the Twentieth Party Congress had virtually stamped the iron-willed premier as null and void in 1956. Soviet cultural life was no longer to suffer the oppression of the 'cult of personality,' said the official pronouncement, and yet the influence of Stalin and Andrei Zhdanov, his cultural commissar, lingered. It was pervasive enough to cause critical fence-straddling in the case of most artistic innovation, and in the case of a work as bold as the Violin Concerto it caused nearly total silence from the musical community.

The Concerto was first performed on October 9, 1955, in Leningrad, with David Oistrakh as soloist and Yevgeny Mravinsky as conductor of the Leningrad Symphony. The critical silence which greeted the work there was repeated after its Moscow première on February 4 of the following year. It was Oistrakh himself who finally spoke up with an article which appeared in the July 1956 issue of *Sovetskaya Muzyka*. Observing that no criticism amounted to negative criticism, he challenged others to speak out. His comments about the music were simple, direct and totally approving. 'There is nothing accidental in the score,' he said, 'nothing that is used for outward effect and that is not supported by the inner logic, by the development of the material.' Perhaps the most important effect of his article was to ensure that the Concerto would not be relegated to Limbo, that critics, performers and the public would be forced to come to grips with an important new work. One wonders indeed if his performance of the work in New York, shortly after the première and before its first Moscow performance, was not also a part of his strategy to elicit a critical response from the Soviet artistic bureaucracy. In any event, the Concerto was not shelved. Rather, it has come to be regarded as one of Shostakovich's most important musical statements. One need not agree with the enthusiastic New York reviewer who proclaimed it the greatest violin concerto since that of Brahms, but the attentive listener cannot fail to admire the originality and grandeur of the conception as well as the technical mastery of the writing. —*Harry Neville*

Suite from 'Romeo and Juliet' Op. 64

SERGEY PROKOFIEV
1891-1953

It is often said that the external circumstances of a composer's life have little bearing on the creative periods of his career. Whether a person writes in Paris, in New York, or elsewhere would seem to make little difference to his sense of musical aesthetics. However, it does seem that in the case of Prokofiev, an abrupt change occurred when he returned from his long visit in Paris to his native Russia, where, in 1935, he became a Soviet citizen. In Paris, much of his music was full of a certain amount of grotesqueness and sarcasm, with bitterly dissonant harmonies. When he returned to Russia, whether influenced by party lines or not, he seems to have sought for a much simpler and more lyrical mode of musical expression. This was already evident in the music for *Lieutenant Kije* and in the music for *Egyptian nights,* which was a concoction drawn from Shaw's *Caesar and Cleopatra,* Pushkin's *Egyptian nights* and Shakespeare's *Antony and Cleopatra*. Already Prokofiev was acquainted with several of the Shakesperian dramas. At this very time *Romeo and Juliet, Hamlet, Othello* and *King Lear* had been given in the Soviet theatres. It was therefore with a great deal of excitement that Prokofiev received a suggestion from the Leningrad Theatre of Opera and Ballet that he write a ballet on the theme of Shakespeare's *Romeo and Juliet*. In the spring of 1935 he spent many hours with the director Radlov, carefully working out the scenario of the future ballet.

> 'When I am asked to write music for a ballet or film, I rarely consent immediately, even if I know the text of the work, for it takes me from five to ten days to "see" it, that is, to visualize the characters, their emotions, and their actions in terms of music.' This was written by Prokofiev himself in 1936.

When the ballet was completed, it was not accepted for production immediately. The dancers found the rhythms intricate, and those who heard the music seemed to be dismayed. One listener remarked, 'there is no tale of greater woe than Prokofiev's music for *Romeo*'. Because of the failure to produce the work as a ballet at that time, Prokofiev arranged two

suites for orchestra from the music, as well as a set of ten pieces for piano based on the same text. In 1945 he was to produce a third suite which incorporated music not heard in the previous two. The first two suites were heard before the full stage production of the ballet, which took place in Brno in Czechoslovakia in 1938. The first performance in Russia was given on January 11, 1940 by the Kirov Ballet in Leningrad, with Ulanova dancing the role of Juliet.

For some people the idea of presenting Shakespeare's tragedy on the ballet stage seems blasphemous; it would seem to be impossible to express the many psychological nuances, the entire range of feelings expressed in the tragedy, without the power of the poetic word. In fact, although there had been earlier attempts at ballet based on Shakesperian dramas, none of them had been successful. One of the most recent was by the English composer Constant Lambert, who wrote a ballet in the 1920s. However, in the hands of Prokofiev, the work becomes a true masterpiece. He delineates with great skill the various characters in the tragedy. The music for Juliet depicts the young girl, at first simple, and then, stirred by her love for Romeo, deeply passionate.

The music for Friar Laurence has a certain nobility, and that of Romeo varies from the early romantic yearning to the ardent passion of a lover. Nor was Prokofiev unaware of the comic elements which are apparent in the nurse, or the gay ebullience of Mercutio. Behind the major figures Prokofiev senses and depicts the enmity between the Montagues and the Capulets. The ballet follows the drama quite closely, with almost no inserted illustrative dance numbers. Actually, the only set dances in the entire score are the street dances in the first and second acts, the ballroom dance in the first act, and the 'Dance of the young girls with the lilies' in the last act.

Some years ago Prokofiev said in reply to criticisms, that in *Romeo and Juliet* he had 'taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work of mine, I shall be very sorry; but I feel sure that they will sooner or later.'

—Donald T. Gammons

Suites from Romeo and Juliet *have been recorded by the Boston Symphony Orchestra for RCA. Charles Munch and Erich Leinsdorf are the conductors.*

Program notes copyright © 1975 by the Boston Symphony Orchestra Inc.

AVERY FISHER HALL

Directory of Facilities and Services

Booking Information All persons and organizations interested in using Avery Fisher Hall auditorium or public areas should contact the Booking Manager at TR 4-4000.

Box Office Plaza level, North. Telephone TR 4-2424.

Coat rooms Plaza level, East and West.

Elevators One elevator East, two elevators West.

Escalators Southeast and Southwest corners of Plaza and Grand Promenade levels.

Gift Shop Plaza level, North.

Green Room Loge Promenade, Northwest corner.

House Doctor Contact nearest usher.

Lost and Found Reception Room, Northeast corner of Plaza level. Telephone TR 4-4000.

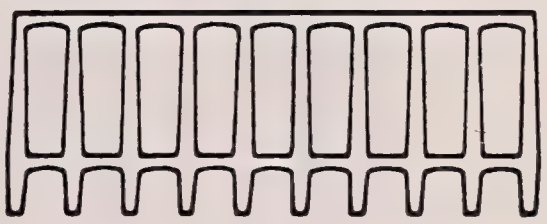
Public telephones Vestibules to rest rooms on all levels.

Refreshment services Philharmonic Cafe, Plaza level. TR 4-7000.

Rest rooms All levels, East and West.

Tour Guide Service Plaza level, North. Information TR 4-4010, Reservation TR 4-4011.

Wheelchair accommodations Call TR 4-4000.



Staff

Robert L. Turner, *General Manager*
Delmar D. Hendricks, *Booking Manager*
Jack L. Kirkman and Edmund T. DeBodes,
Associate Managers
George Cree, *House Manager*
George Jaffie, *Box Office Treasurer*

Tickets for performances in Avery Fisher Hall, the New York State Theater, the Metropolitan Opera House, Alice Tully Hall, the Vivian Beaumont Theater and the Mitzi E. Newhouse Theater may be purchased at ten off-location box offices: at Bloomingdale's in Manhattan and in North Hackensack, New Jersey and at all Abraham & Straus stores.

The Steinway is the official piano
of Avery Fisher Hall

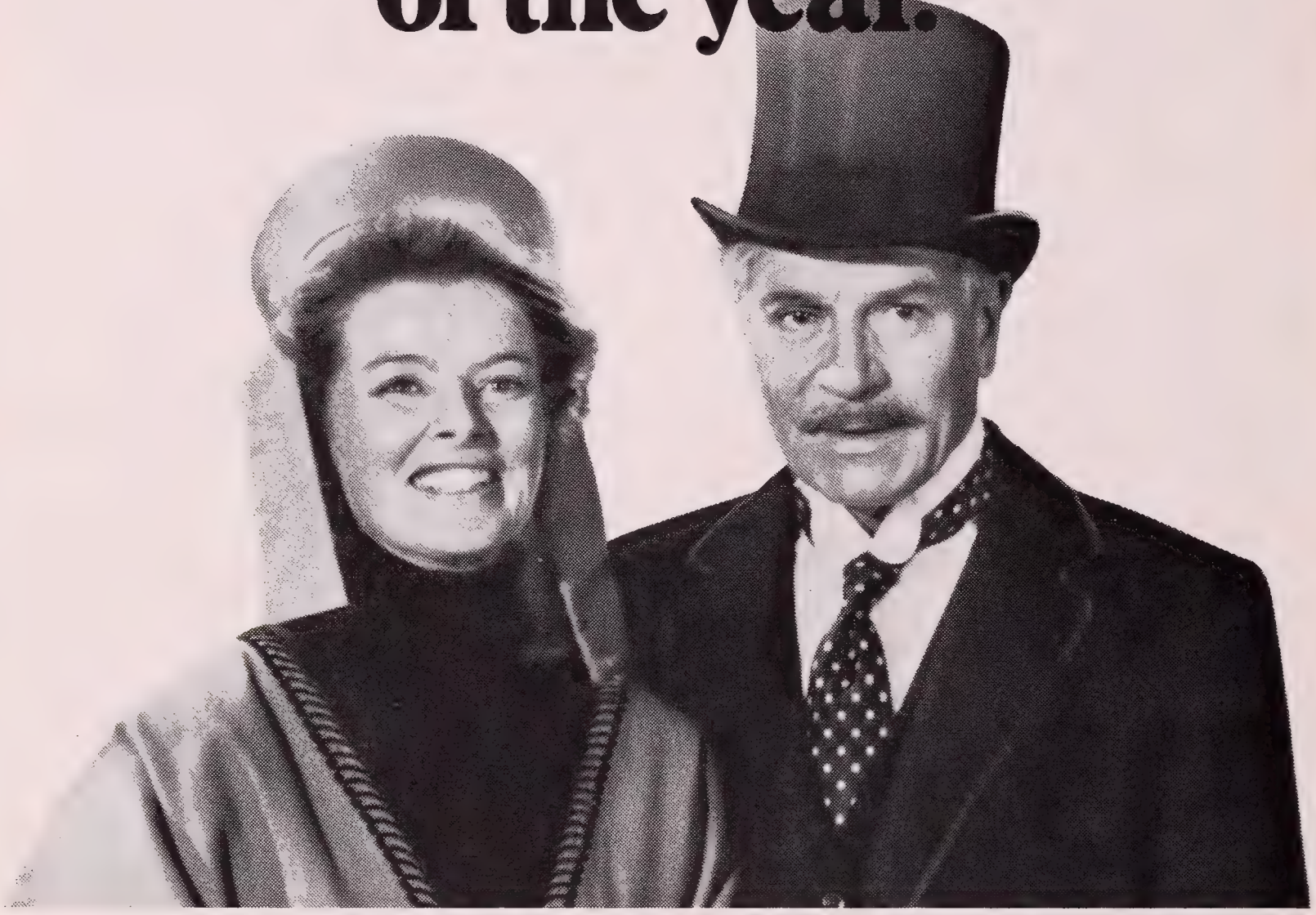
Since Lincoln Center is located in the midst of a residential community, we kindly ask our patrons who drive cars to and from Lincoln Center to observe the rules governing noise. The ruling of the Department of Traffic of the City of New York states: "It is unlawful to sound a vehicle horn except when necessary to warn a person or animal in danger." Thank you for your cooperation.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the Manager's office.

FIRE NOTICE. The exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—*walk to that exit.*

Phototypesetting by IGI

Katharine Hepburn and Laurence Olivier together for the first time in the television event of the year.



"Love Among the Ruins" is high comedy. It's courtroom drama. It's also a love story that began—could it really have been 40 years earlier?—in Toronto.

It was directed by the renowned George Cukor ("The Philadelphia Story," "My Fair Lady"), and brilliantly written by James Costigan.

And it stars perhaps the two finest English-speaking actors. Laurence Olivier has never been wittier or more powerful. Katharine Hepburn has never been more captivating or zestful. Together, they will leave none of your emotions untouched.

"Love Among the Ruins" will have a long run in your memory.

'Love Among the Ruins' 9pm March 6 on ABC-TV.

Presented by IBM

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*

COLIN DAVIS, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizumo
Cecylia Arzewski
Amnon Levy

second violins
Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
Henry Portnoi
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
Armando Ghitalia
André Come
Rolf Smedvig
Gerard Goguen

trombones
William Gibson
Ronald Barron
Gordon Hallberg

tuba
Chester Schmitz

timpani
Everett Firth
Sylvia Shippen Wells chair

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Ann Hobson

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

Meet the Artists


Mike Evans

Edo De Waart, Music Director of the Rotterdam Philharmonic and recently appointed Principal Guest Conductor of the San Francisco Symphony Orchestra, was born in Amsterdam in 1941. He started his conducting career while still an oboe player with the Concertgebouw Orchestra. In 1964 Edo de Waart won first prize at the Dimitri Mitropoulous Competition and as a result worked as assistant to Leonard Bernstein with the New York Philharmonic during the 1965-1966 season. The same season he conducted at the Spoleto Festival. He returned to Holland in 1966 to be assistant conductor of the Concertgebouw Orchestra. After one year, at the age of twenty-six, he was appointed one of the two permanent conductors of the Rotterdam Philharmonic. He made his debut in London in 1968 conducting the Royal Philharmonic and since then has appeared with many of the world's major orchestras including the London Symphony, the Scottish National, the Halle, the Chicago Symphony, the Los Angeles Philharmonic, the Pittsburgh Symphony and the Minnesota Orchestra. He has also conducted opera with the Netherlands Opera and at the Santa Fe Opera Festival. Edo de Waart made his first appearance with the Boston Symphony at Tanglewood in July 1973. He records for Philips Records.



Leonid Kogan, who is currently in the midst of his seventh tour of the United States, is one of the Soviet Union's best known virtuosos. Born in 1924, he studied with Abram Yampolsky at the Moscow Conservatory where he became a teacher after his graduation in 1948. At the same time he began a career as a soloist and chamber musician, and in 1951 he won first prize at the Concours Ysaye in Brussels. Since then Mr. Kogan has concertized extensively in all parts of the world. His American debut took place on January 10, 1958, when he performed the Brahms Violin Concerto with the Boston Symphony, Pierre Monteux conducting. He returned to Boston in 1960 to perform the Beethoven Concerto with Charles Munch, and in 1964 he and Erich Leinsdorf gave the first local performances of the concerto featured on today's program. Mr. Kogan is married to Elizabeth Gilels, sister of Soviet pianist Emil Gilels. In addition to his concert activities, he teaches master classes at the Moscow Conservatory.

Cafe du Centre
152 Columbus Ave. 799-2254
French Continental Cuisine
Opened Mon. thru Sun. 11:30 A.M. to 12:00 P.M.
Late Supper Served
Wine Cocktails



British airways

BOAC and BEA

London Show Tour

$399

from New York.

Roundtrip airfare
7 nights lodging with bath & continental breakfast
4 theatre tickets
Tour of London
Car for a day
Shopping discounts
Restaurant discounts
Nightclub & pub discounts
Tea party
Casino membership
Free guide book

Of course this bargain price is subject to a number of conditions. For all the details you must read our "Holidays in Britain and Europe" brochure. It's in glorious color. Fill out the coupon and we'll send it to you. Or call your Travel Agent.

British Airways, Box 1525,
Dept. 285-1711
New York, N.Y. 10019
Tel. (212) 687-1600

Please send me your brochure *Holidays in Britain and Europe.*

Name_____

Address_____

City_____ State_____ Zip_____

My Travel Agent is_____

This week, someone with $250,000 will talk to Irwin Fields.

You?

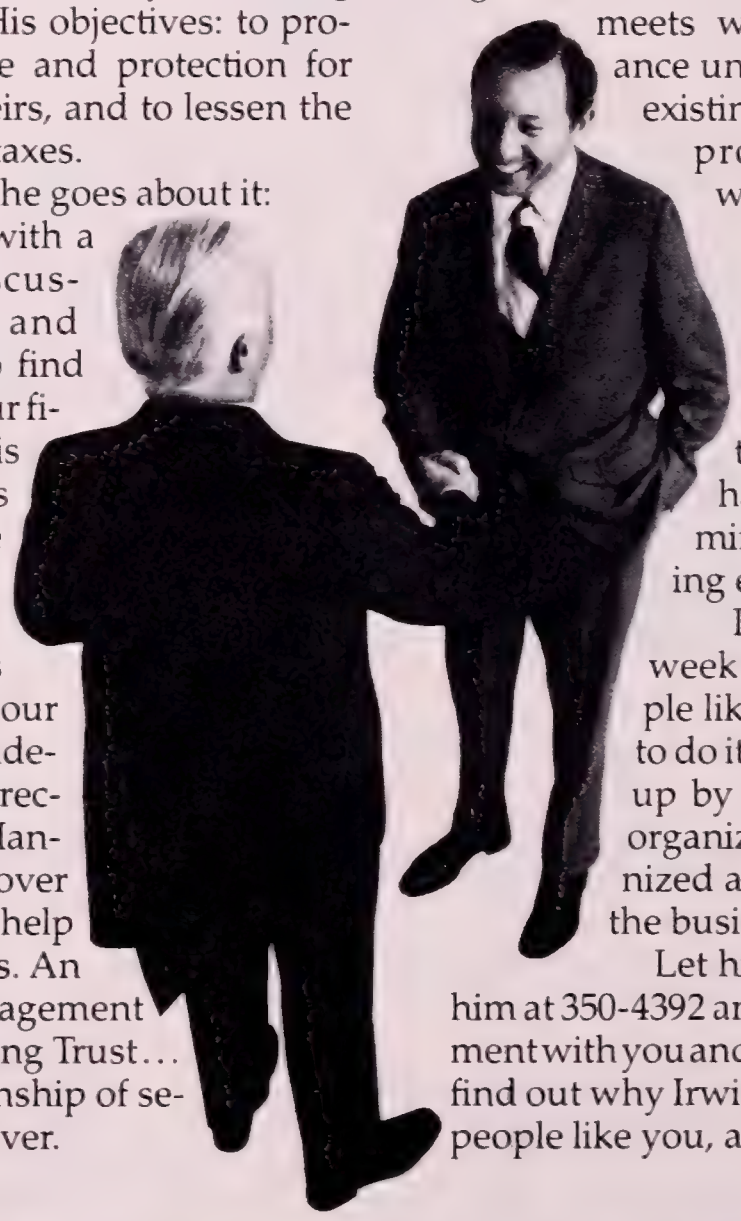
Irwin Fields is typical of the trust financial planning officers at Manufacturers Hanover.

His job: to work with someone like you and your attorney in creating an estate plan. His objectives: to provide greater care and protection for you and your heirs, and to lessen the impact of estate taxes.

Here's how he goes about it:

He begins with a confidential discussion with you and your attorney to find out just what your financial situation is—and what it's likely to be in the years ahead.

With your specific needs and those of your heirs as the guideline, Irwin Fields recommends the Manufacturers Hanover services that will help realize your goals. An Investment Management Account...a Living Trust... simple Custodianship of securities... whatever.



When the planning involves choosing an executor or setting up a trust, he works with the attorney, who will design the will or draw the trust agreement. Where appropriate, he meets with your life insurance underwriter to see that existing or new policies are properly coordinated with your plans.

Finally, he can draw on the wealth of practical experience of his colleagues at Manufacturers Hanover who have spent years administering and investing estates and trusts.

Irwin Fields does this week in, week out for people like you. And he's able to do it because he's backed up by a 700-member trust organization that's recognized as one of the finest in the business.

Let him do it for you. Call him at 350-4392 and set up an appointment with you and your attorney. You'll find out why Irwin Fields is known, to people like you, as a *trust* man.

MANUFACTURERS HANOVER

Lincoln Center Notes

Lincoln Center for the Performing Arts and Broadway announce joint venture.

The performing arts at Lincoln Center and the Broadway theatre have joined together for the first time to reach out for new audiences—particularly those who are not regular patrons of the Broadway stage, opera or the ballet. In a joint statement, John W. Mazzola, Managing Director of Lincoln Center, and Gerald Schoenfeld, Executive Director of the Shubert Organization, said, "We have been for some time concerned that all of the performing arts disciplines must find a way to work together to generate new audiences for the arts. With this in mind, Lincoln Center with the Shubert Organization have introduced PASS, a performing arts subscription series."

PASS will facilitate ticket purchasing and enable people to obtain excellent seats at regular prices for a package of four performances that includes a choice of either *Tosca* or *Falstaff* at the Met, a choice of either *Dybbuk Variations* or *Dances at a Gathering* at the New York City Ballet and *Equus* or *Sherlock Holmes* on Broadway.

Through the courtesy of *Stagebill* and *Playbill*, the first PASS subscription brochure and a self-addressed envelope will be bound into selected house programs during the week of February 10th. All tickets offered will be for excellent orchestra seats on a first-come, first-serve basis. Those not receiving subscription order forms in the house programs and who want to be included in future PASS subscription offers, may call (212) 874-0875 or write to PASS, P.O. Box 929, Ansonia Station, New York, New York 10023.



Artur Rubinstein makes his only New York appearance this season on February 3 with the New York Philharmonic Orchestra.

February is a big month for anniversaries at Lincoln Center. For example, when "Music from Marlboro" returns to Alice Tully Hall on February 3 it will mark the beginning of the Marlboro Music Festival's activities in 1975—a year in which the Vermont music center that Rudolf Serkin and Pablo Casals helped make famous celebrates its 25th anniversary and "Music

AFTER THEATER
BY CANDLELIGHT AT
STAMPLER'S
Cocktails, late night snacks,
or just desserts
Central Park West at 61st Street
PL 7-3165
(Just South of Lincoln Center)

Lobster
with view.
$7.95

One of New York's most persistent myths is that high prices attend the King's Wharf Restaurant.

After all, it's on Central Park South, it's in a grand hotel, it's smashingly elegant. It should be a King's ransom. Well, a fresh, whole Maine lobster, complete with a view of The Park, is $7.95.

Sometimes the truth doesn't hurt at all.

KING'S WHARF
In Marriott's Essex House
on Central Park South
247-0300 for reservations



La crêpe

Charming. unique
restaurants serving
110 varieties of
authentic French crêpes
at moderate prices.

B'way at 67 St./ 57 W. 56 St.
158 W. 44 St./3rd Ave. nr. 58 St.
15 Greenwich Ave./59 Nassau St.

from Marlboro" celebrates its tenth season of nationwide tours. The February 3 concert will also recognize another important event—the 100th anniversary of the birth of Sir Doanld Francis Tovey—whose *Trio in d minor for piano, violin, English horn, Op. 14* will be heard in New York for the first time. Mieczyslaw Horszowski will be joined in the performance by violinist Isidore Cohen and English horn player Randall Cook. The final concert on April 14 of this season's 3-concert "Music from Marlboro" series will offer works of Beethoven and Mozart. Participating artists include the distinguished Italian violist Bruno Giuranna, who has been soloist with the Berlin Philharmonic, the Amsterdam Concertgebouw and the London Philharmonia.

Further birthdays to note: the 10th Anniversary of the Great Performers Series currently being celebrated by the Sutherland-Pavarotti Galas on Wednesday, February 5 and Sunday, February 9; also the Guarneri String Quartet is celebrating a 10th Anniversary Series with five Wednesday evening concerts in Alice Tully Hall.

Another important event of the winter music season will be the production of *Antony and Cleopatra* by Samuel Barber, scheduled by the Juilliard American Opera Center for the evenings of February 6 and 8 and a matinee on Sunday, February 9. This was the work commissioned for opening night of the Met at Lincoln Center (September 1966). The Juilliard production has been revised by Mr. Barber in collaboration with Gian Carlo Menotti, who will stage the work. James Conlon conducts and Pasquale Grossi designs.

For Artur Rubinstein fans, the date of the season is February 3, when the venerable pianist makes his only New York appearance for 1974-75 at a Pension Fund Benefit Concert with the New York Philharmonic under the direction of Daniel Barenboim. Mr. Rubinstein will perform two works: Beethoven's *Piano Concerto No. 4* and Brahms' *Piano Concerto No. 1.*

Another February milestone: Bernard Haitink, conductor of Amsterdam's Con-

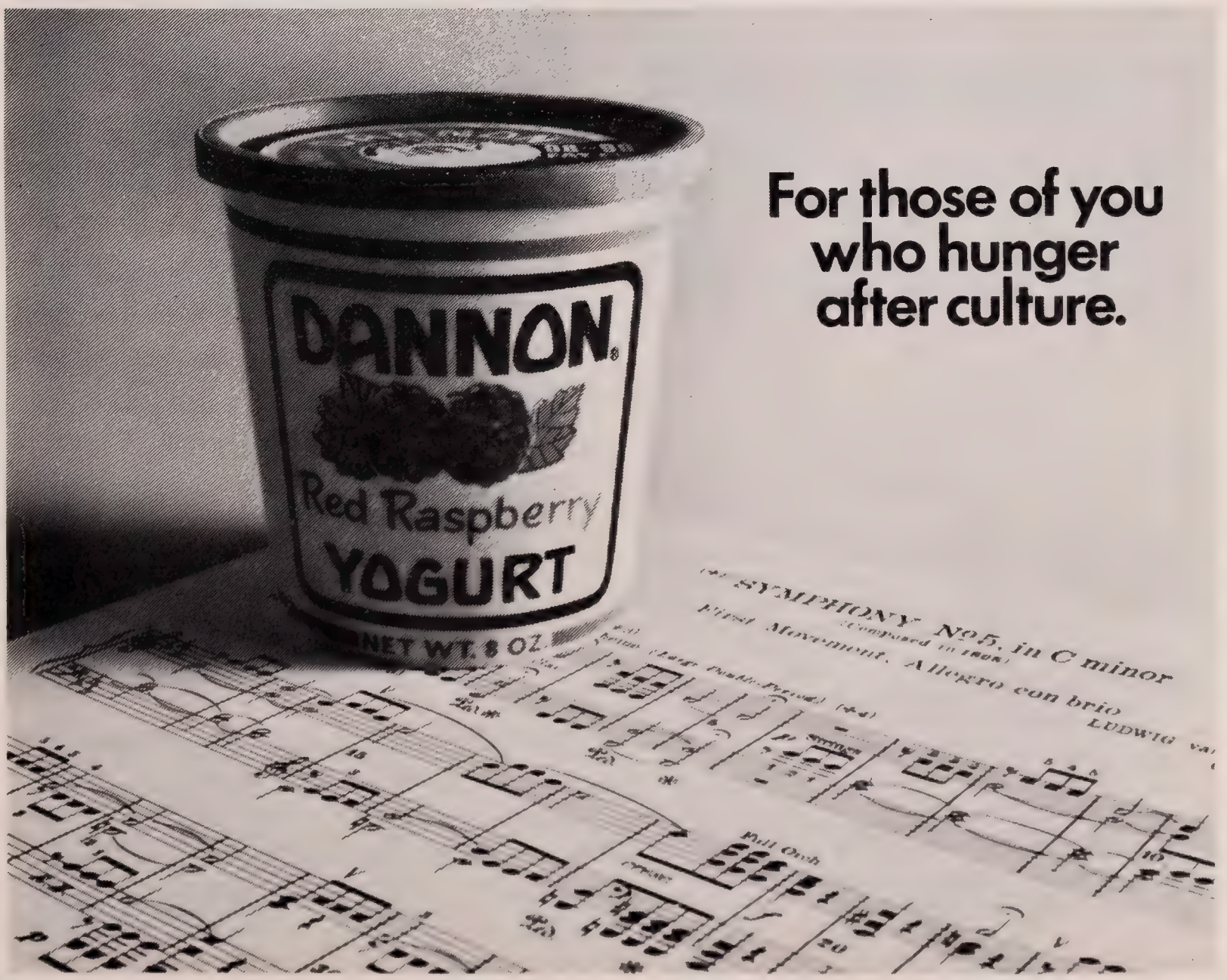


certgebouw Orchestra, will make his New York Philharmonic debut during the first weeks of February. Mr. Haitink is also London Philharmonic Artistic Director.

Rounding off 30 days of musical high-

At left: Joan Sutherland and Luciano Pavarotti headline the Great Performers Series on February 5 and 9. Below: Members of the Guarneri String Quartet who appear in a series of concerts on Wednesdays in Alice Tully Hall.





For those of you who hunger after culture.

"Aunt Fish serves fresh fish"

LUNCHEON/DINNER/SUPPER

AUNT FISH
seafood restaurant
oyster bar

Just across from Lincoln Center
63rd St. on Broadway • Res. 799-7200

Le Poulailler
43 W. 65th St. 799-7600
For Your Dining Convenience
at Lincoln Center
Luncheon • Dinner • Supper
Amer. Exp - Diner's—Closed Sun.

Before or After the Performance
Eclair
Superb Viennese-Hungarian Cuisine
Imported & Domestic Beer & Wine
Continental Pastry Shop
Luncheon · Dinner · Snacks
141 W 72nd Street TR 3-7700

The Finest Italian Restaurant
in the Lincoln Center Area !
RISTORANTE CARACALLA
168 Amsterdam Avenue (at 67 Street)
Superior Italian Cuisine-Open every day-799-4600
Free Parking for Dinner and Lincoln Center Goers

RED BARON
Wing your way west to
the finest classical
French cuisine
Boarding time from 12 P.M. on!
3 Blocks North of Lincoln Center
LUNCHEON • COCKTAILS • DINNER • SUPPER
Grounded at 69th St. & Columbus Ave. Res: 799-8090

lights will be a special Gala Performance presented by the Metropolitan Opera on Saturday evening, March 1, at 9:00. It will consist of one act from each of three operas: *Un Ballo in Maschera, La Favorita,* and *La Boheme.* Participating artists are Judith Blegen, Mignon Dunn, Pilar Lorengar, Cornell MacNeill, James Morris, Luciano Pavarotti (who will be heard in each of the three acts), and Paul Plishka. Henry Lewis will conduct. The performance will be a benefit for the Metropolitan's Benevolent and Retirement Funds, sponsored by the Metropolitan Opera Guild.

January 1975 will become an anniversary for Lynn Harrell, cellist, and Murray Perahia, pianist, who were then chosen as the recipients of the first Avery Fisher Prizes for distinguished achievement in performance by a solo instrumentalist. Mr. Fisher, who created the prize to provide career impetus for United States artists, presented each of the winners a cash award of $5,000. In addition, Mr. Harrell and Mr. Perahia will perform with the New York Philharmonic during the regular subscription series in the Bicentennial year. Both artists will present a recital as part of the Lincoln Center Great Performers Series, and each will be offered a performance with the Chamber Music Society of Lincoln Center.—JUDITH RAVEL LEABO



L-R: John Mazzola, managing director of Lincoln Center, Avery Fisher with Murray Perahia, Lynn Harrell, winners of Avery Fisher Award.

Lincoln Center for the Performing Arts, Inc.

OFFICERS

Amyas Ames, *Chairman of the Board*

Charles M. Spofford, Lawrence A. Wien, *Vice-Chairmen*

Gustave L. Levy, *Treasurer* John W. Mazzola, *Managing Director*

BOARD OF DIRECTORS

Amyas Ames
Hoyt Ammidon
Eli M. Black
Richard M. Clurman
Richard W. Couper
Mrs. Lewis W. Douglas
Mrs. Irving Mitchell Felt
Sampson R. Field
Richard L. Gelb
Harry B. Helmsley
Mrs. Leon Hess
Mrs. Robert L. Hoguet
David M. Keiser
Francis Keppel
Gustave L. Levy
William F. May
Rev. L.J.McGinley, S.J.
George S. Moore
Edward J. Mortola
Crocker Nevin
Joseph Papp
John D. Rockefeller 3rd
William Rockefeller
Martin E. Segal
Grant G. Simmons, Jr.
Charles M. Spofford
Frank Stanton
Frank E. Taplin
Franklin A. Thomas
Miss Alice Tully
Lowell Wadmond
Edward R. Wardwell
George Weissman
Lawrence A. Wien
Edgar B. Young

EX OFFICIO

Honorable Abraham D. Beame, *Mayor of New York*

Honorable Edwin L. Weisl, Jr., *Administrator of Parks, Recreation & Cultural Affairs*

William Schuman, *President Emeritus*

ADMINISTRATION

John W. Mazzola, *Managing Director*
Mark Schubart, *Director, Education*
Andre Mirabelli, *Corporate Secretary; Director, Buisness Affairs*
James R. Bjorge, *Associate Director, Education*
Joseph Caron, *Director, Public Services*
Leonard de Paur, *Director, Community Relations*
June Dunbar, *Associate Director, Education*
Frank S. Gilligan, *Director, Development*
John Goberman, *Director, Media Development*
Delmar D. Hendricks, *Booking Director, Concert Halls*
Arthur J. Howard, *Director, General Services*
William W. Lockwood, Jr., *Director, Programming*
John O'Keefe, *Director, Public Information*
Alexander J. Rygiel, *Controller*

THE LINCOLN CENTER FUND BOARD OF TRUSTEES

Hoyt Ammidon, *Chairman*

R. Manning Brown, Jr.
Mrs. Robert L. Hoguet
Edwin S. Marks
William F. May
Crocker Nevin
William M. Rees
Andrew Y. Rogers
Robert E. Rubin
Francis B. Shepard
George Weissman
Lawrence A. Wien

LINCOLN CENTER COUNCIL

Schuyler G. Chapin, *Metropolitan Opera*
John Mackenzie Cory, *The New York Public Library*
Lincoln Kirstein, *New York City Ballet*
Joanne Koch, *The Film Society of Lincoln Center*
John W. Mazzola, *Lincoln Center*
Peter Mennin, *The Juilliard School*
Carlos Moseley, *New York Philharmonic*
Joseph Papp, *New York Shakespeare Festival at Lincoln Center*
Julius Rudel, *New York City Opera*
Mark Schubart, *Lincoln Center*
Martin J. Oppenheimer, *City Center of Music and Drama, Inc.*
Charles Wadsworth, *The Chamber Music Society of Lincoln Center*

LINCOLN CENTER COUNCIL ON EDUCATIONAL PROGRAMS

Mark Schubart, *Lincoln Center, Chairman*
Bernard Gersten, *New York Shakespeare Festival at Lincoln Center*
Edwin S. Holmgren, *The New York Public Library*
Wendy Keys, *The Film Society of Lincoln Center*
Mrs. Norman Lassalle, *City Center of Music and Drama, Inc.*
William Nix, *Metropolitan Opera*
Irwin Scherzer, *The Chamber Music Society of Lincoln Center*
Dr. Leon Thompson, *New York Philharmonic*
Dr. Gideon Waldrop, *The Juilliard School*



Invite America's greatest theater companies into your living room.

This year, from all over the country, America's finest regional theater companies are coming to perform on a new and challenging stage. Your television set.

For a second season, Exxon brings you "Theater in America," a series of plays produced exclusively for television by WNET 13/New York, and hosted by Hal Holbrook.

"Theater in America" provides a unique showcase for some of America's finest companies and productions. This year, you'll see seventeen superb plays, including Chekhov's classic comedy-drama, *The Seagull;* Edmond Rostand's beloved classic *Cyrano de Bergerac;* Maxim Gorky's dramatic *Enemies;* and *Forget Me Not Lane,* an original work by Peter Nichols.

We at Exxon happily invite you to invite a great performance into your living room, starting now on your Public Broadcasting Service station.

Just dim the lights. Turn on your television set. And set the stage for "Theater in America."

THEATER IN AMERICA

On the PBS Network

EXXON



If music be the food of love, play on. If not, how about dinner at one of these great restaurants?

American Express® knows the most fulfilling evening at the theater or a concert includes either a delicious dinner before the curtain, or a superb supper afterwards. And we also know the best way to pay for it—with the American Express Card.

To apply for the Card, call (800) 528-8000, toll-free.

From around the world.

Château Henri IV. 37 E. 64th St., 737-8818. Castle-like decor, superb cuisine, excellent wine list, piano and violin music. Specialties include Chateaubriand béarnaise, duck à la bigarade.

Fiorello's Roman Café. 1900 Broadway (between 63rd & 64th), 595-5330. A modern Roman café at Lincoln Center. Roman pasta specialties and wine for dinner.

The Red Baron. 201 Columbus Ave., 799-8090. French restaurant popular with West Siders. Chef Gerard Monloup features regional specialties. Luscious dessert table for luncheon, dinner, after-theater.

Sign of the Dove. 65th St. at Third Ave., UN 1-8080. Dining here has always been an experience in romance. Sunday is delightful.

Solely seafood... or beautiful beef.

Faye & Allen's Catch of the Sea. 1240 Third Ave., 472-9666. Relax and enjoy excellent service and the best broiled live Maine lobsters and prime steaks.

Mrs. J's Sacred Cow Steak House. 228 W. 72nd St., 873-4067. Fireplace in an all-white art deco room. Pianist, singer and waitress that entertain. Newly decorated. Sidewalk café. You are only moments away from Lincoln Center.

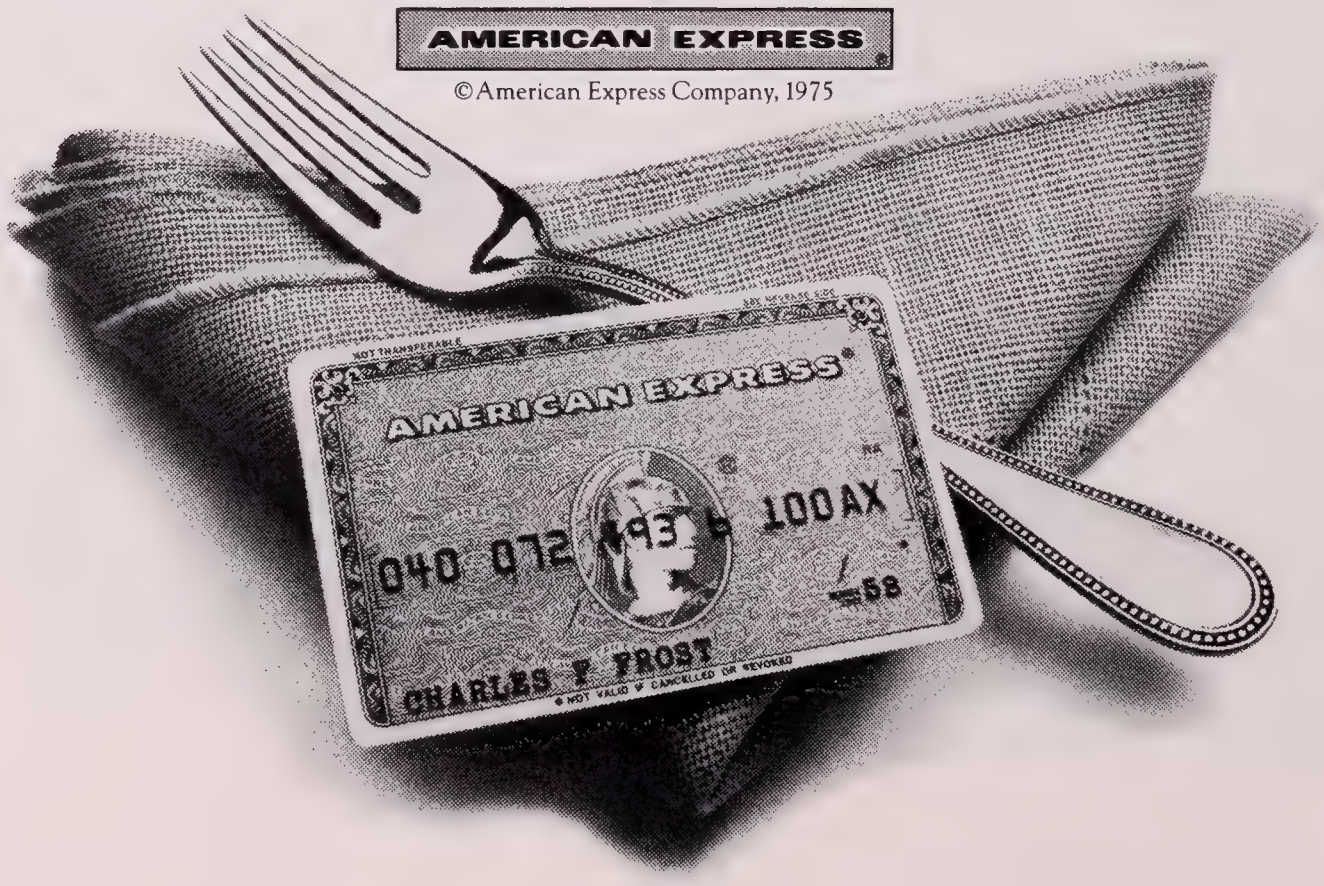
Special places.

The Ginger Man. 51 W. 64th St., SC 4-7158. Right near famous Lincoln Center. Haute cuisine to hamburgers. Great atmosphere. Small, so be sure to make reservations.

Monk's Inn. 35 W. 64th St., 874-2710. Unique haven across from Lincoln Center for a bit of cheese, a crust of bread and wine.

AMERICAN EXPRESS

©American Express Company, 1975



Patrons of Lincoln Center for the Performing Arts

Lincoln Center gratefully acknowledges the support of those individuals, foundations and corporations whose gifts to the capital drive helped build Lincoln Center and those new patrons who help to make possible its continuing operations. Following is a chronological list:

John D. Rockefeller, Jr.
Mr. and Mrs. David M. Keiser
Mrs. Felix M. Warburg
Arthur A. Houghton, Jr.
Mr. and Mrs. John D. Rockefeller 3rd
Mr. and Mrs. Pierre David-Weill
Mrs. V. Beaumont Allen
Mrs. John T. Pratt
Mrs. Richard Charlton
Frasier W. McCann
Mrs. Joseph V. McMullan
Mrs. Arthur Lehman
Mrs. Alta Rockefeller Prentice
Mrs. Robert Walton Goelet
Francis Goelet
Mr. and Mrs. John Goelet
Robert G. Goelet
Mr. and Mrs. Hayward F. Manice
Alfred P. Sloan, Jr.
Mr. and Mrs. Frank Altschul
Mr. and Mrs. Robert E. Blum
Mr. and Mrs. David Rockefeller
Mr. and Mrs. Walter H. Annenberg
Mr. and Mrs. Louis J. Horowitz
John S. Newberry
Barbara Hutton
Lauder Greenway
Mr. and Mrs. Francis Kernan
Mrs. Thomas J. Watson
Mr. and Mrs. Thomas M. Evans
Family of Cornelius N. Bliss
The Family of Julius Rosenwald
Mr. and Mrs. Kenneth Appleton Ives
James Donahue
Robert Lehman
Audrey Love
Mr. and Mrs. O. Roy Chalk
Nancy Susan Reynolds
Huntington Hartford
The Family of Edward H. and Mary W. Harriman
Mr. and Mrs. John N. Irwin II
The Family of Carl M. Loeb
Mr. and Mrs. Albert A. List
Mrs. Charles V. Hickox
Mr. and Mrs. Henry Ittleson, Jr.
Mr. and Mrs. John Hay Whitney
Mrs. John D. Rockefeller, Jr.
Mr. and Mrs. Owen Robertson Cheatham
Mr. and Mrs. Leon Hess
Mrs. Charles W. Engelhard
Mr. and Mrs. Irwin Hamilton Kramer
Mr. and Mrs. Lansdell K. Christie
Mr. and Mrs. Cornelius Vanderbilt Whitney
Mr. and Mrs. Percy Uris
Mr. and Mrs. Harold D. Uris
Mrs. Ambrose Monell
Mrs. Hazel Hopkins Ford
The Family of Clarence and Anne Dillon
Alice Bigelow Tully
Mr. and Mrs. John R. Kimberly
Mr. and Mrs. Charles Shipman Payson
Mr. and Mrs. Willis H. Booth
Mrs. Vincent Astor
Harold Stirling Vanderbilt
Mrs. Josephine Lawrence Graeber
Allan P. Kirby
Mr. and Mrs. Walker G. Buckner
Mr. and Mrs. Amyas Ames
Mr. and Mrs. Gustave L. Levy
Mr. and Mrs. Henry J. Heinz II
Margaret Mellon Hitchcock
Mr. and Mrs. Seymour H. Knox
Mr. and Mrs. Frank Stanton

Mr. and Mrs. David Hunter McAlpin
Mr. and Mrs. Douglas Dillon
Mr. and Mrs. Lawrence A. Wien
The Family of Carl H. Pforzheimer
Mr. and Mrs. W. Van Alan Clark
Mr. and Mrs. Harry B. Helmsley
Mr. and Mrs. Eugene Ferkauf
Mr. and Mrs. Nathan Cummings
Mr. and Mrs. Andre Meyer
David and Irene Schwartz
Mr. and Mrs. Edwin S. Marks
Mr. and Mrs. Richard Rodgers
Mr. and Mrs. Gardner Cowles
Mr. and Mrs. Roger L. Stevens
Mr. and Mrs. Louis Calder
C. Michael Paul
Mr. and Mrs. Samuel Lemberg
Mr. and Mrs. Samuel H. Golding
Mr. and Mrs. Shelby Cullom Davis
The Family of John F. Kennedy
The Mazer Family
James P. Warburg
The Family of Solomon and Rose S. Lasdon
Mrs. Edsel Ford
The Fribourg Family
Irving Geist
Mr. and Mrs. Joseph A. Neff
Enid Annenberg Haupt
Mr. and Mrs. Lester Francis Avnet
Mrs. Lytle Hull
Mr. and Mrs. Leonard Block
Mr. and Mrs. Joseph L. Mailman
Mr. and Mrs. Harold L. Fierman
Mr. and Mrs. Richard Salomon
Mr. and Mrs. Frank E. Taplin, Jr.
Mr. and Mrs. Herbert M. Singer
Stavros S. Niarchos
Bernice Chrysler Garbisch
The Family of Erwin S. Wolfson
Carl A. Morse
Mr. and Mrs. Jack Linsky
The Durst Family
Mr. and Mrs. Saul Jeffee
Mr. and Mrs. Sol Kittay
Mr. and Mrs. Charles H. Dyson
Lila Acheson Wallace
Mr. and Mrs. Bruce L. Zenkel
Richard J. Schwartz
Mr. and Mrs. Milton Petrie
Evlynne and Max M. Low
The Family of Ethel S. Mehlman
Aye Simon
Mrs. Jean Mauzé
Mr. Louis Marx
Charles H. Revson
Mr. and Mrs. Howard Lipman
Harry Lebensfeld
Minna and Benjamin M. Reeves
Mr. and Mrs. Irving Mitchell Felt
Mr. and Mrs. Edouard L. Cournand
Benjamin C. Zitron and Family
Miss Julie A. Spies
Selma and Frank Kalisch

Three anonymous donors

The Rockefeller Foundation
The Ford Foundation
Exxon Corporation
Avalon Foundation
First National City Educational and Charitable Foundation
The Chase Manhattan Bank Foundation
Manufacturers Hanover Trust Company
Corning Glass Works Foundation

Chemical Bank
Morgan Guaranty Trust Company of New York
James Foundation of New York, Inc.
Bankers Trust Company
The Commonwealth Fund
The Equitable Life Assurance Society of the United States
Lazard Freres & Co.
IBM
Texaco Inc.
Metropolitan Life Insurance Company
New York Life Insurance Company
Juilliard Musical Foundation
Bell System Companies in New York City
Union Carbide Corporation
United States Steel Foundation
Consolidated Edison Company of New York, Inc.
Carnegie Corporation of New York
New York Foundation
Columbia Broadcasting System
Shell Companies Foundation, Incorporated
RCA Corporation
Bloomingdale's
Reader's Digest Association, Inc.
Old Dominion Foundation
The John A. Hartford Foundation, Inc.
The Bodman Foundation
Mobil Oil Corporation
The Heckscher Foundation for Children
Schenley Industries, Inc.
Revlon Foundation
Charles and Rosanna Batchelor Memorial, Inc.
Standard Oil Company of California
Rockefeller Brothers Fund
Consolidated Natural Gas Company
Samuel H. Kress Foundation
Bethlehem Steel Corporation
Vivian B. Allen Foundation, Inc.
Irving Trust Company
The Spiros G. Ponty Foundation
Charles Ulrick and Josephine Bay Foundation, Inc.
Josephine Bay Paul and C. Michael Paul Foundation, Inc.
Wertheim & Co.
Firestone Foundation
William S. Paley Foundation, Inc.
The Howard Johnson Foundation
Lehman Brothers
W. H. Charities
The George F. Baker Trust
D. S. and R. H. Gottesman Foundation
Glen Alden Corporation
The Philip and Janice Levin Foundation
Carl Marks & Company, Inc.
Beinecke Foundation
Bear, Stearns & Co.
J. P. Stevens & Co., Inc. Foundation
The First Boston Foundation Trust
Korvettes-Division of Arlen Realty & Development Corporation
The New York Times
The Samuel & David Rose Fund
Sterling National Bank of New York
Van Munching & Co., Inc., Heineken Holland Beer
United Brands Foundation
Rapid-American Corporation
The Siegfried and Josephine Bieber Foundation

Patron's desk 765-5100, Mrs. Terry Mark

The arts have proved themselves more durable than scandals, wars and oil shortages.

—Osborn Elliott
Editor, Newsweek



the world's most quoted newsweekly

Corporations Support the Performing Arts at Lincoln Center

Lincoln Center Consolidated Corporate Fund Drive

PACESETTERS / Corporate contributors of $10,000 to $100,000 during 1973-74

Alcoa Foundation
American Express Company
American Telephone and Telegraph Co.
Atlantic Richfield Company
Bankers Trust
Beneficial Corporation
Bristol-Myers Company
CBS Inc.
The Chase Manhattan Bank
Chemical Bank
Cities Service Company
Consolidated Edison Company of New York, Inc.
Edison Parking Corporation
Educational & Cultural Trust Fund of the Electrical Industry
Exxon Corporation
First National City Bank
General Foods Corporation
General Telephone & Electronics Corporation
W.R. Grace & Co.
William Randolph Hearst Foundation
ICM/International Carbon and Minerals
International Business Machines Company
International Telephone & Telegraph Corporation
Jonathan Logan, Inc.
Manufacturers Hanover Trust
Carl Marks & Co., Inc.
Mobil Oil Corporation
Morgan Guaranty Trust Company of New York
National Distillers and Chemical Corporation
New York Telephone Co.
The New York Times Foundation, Inc.
RCA-NBC
The Reader's Digest
Real Estate, Construction & Hotel Council
Rockefeller Center, Inc.
Helena Rubinstein Foundation
The S & H Foundation, Inc.
Standard Oil Company of California
The Starr Foundation
Texaco, Inc.
Texasgulf Inc.
Time Inc.
United Brands Co.

Two Anonymous

Corporate contributors of $5,000 to $9,999 during 1973-74

Allied Chemical Foundation
B. Altman & Company
American Broadcasting Companies, Inc.
American Can Co.
American Electric Power Company, Inc.
Angel Records
The Bank of New York
Bethlehem Steel Corporation
Burlington Industries, Inc.
C.I.T. Financial Corporation
Continental Can Company, Inc.
Diesel Construction a Division of Carl A. Morse, Inc.
Doubleday & Co., Inc.
Empire State Building Co.
The Firestone Foundation
Ford Motor Company Fund
The Garcia Corporation
General Electric Company
General Motors Corporation
Goldman, Sachs & Co.
Gulf & Western Industries, Inc.
International Ladies' Garment Workers' Union
Irving One Wall Street Foundation
Johnson & Higgins
Lanvin-Charles of the Ritz, Inc.
Lazard Freres & Co.
Macmillan Foundation
Macy's New York
Marine Midland Bank-New York
Marsh & McLennan, Inc.
The Merck Company Foundation
Metropolitan Life Insurance Company
Mutual of New York
Newsweek, Inc.
J.C. Penney Company, Inc.
Pfizer Inc.
Philip Morris Incorporated
Plessey Incorporated, Garrard Division
Pullman-Standard, a Division of Pullman Incorporated
St. Regis Paper Co.
Salomon Brothers
J.P. Stevens & Co., Inc.
Touche Ross & Co.
Union Carbide Corporation
United States Steel Foundation, Inc.
United States Trust Company of New York
Wertheim & Co., Inc.
Western Electric Fund
Xerox Corporation
Three Anonymous

Corporate contributors of $1,000 to $4,999 during 1973-74

ACF Industries, Inc.
ARA Services, Inc.
Abraham & Co.
Airco, Inc.
Alexander's, Inc.
American Airlines, Inc.
American Cyanamid Company
American Metal Climax Foundation, Inc.
American Natural Gas Company
American Re-Insurance Company
American Society of Composers, Authors and Publishers
American Standard Inc.
Amstar Corporation
Arthur Andersen & Co.
Arabian American Oil Company
Arnhold and S. Bleichroeder, Inc.
Ashland Oil, Inc.
Asiel & Co.
Avnet, Inc.
E.W. Axe & Co., Inc.
Bache & Co. Incorporated
A.G. Becker & Co. Incorporated
Beecham Inc.
Belding Hemingway Company, Inc.
Bloomingdale's
Blyth Eastman Dillon Inc.
Book-of-the-Month Club, Inc.
Borden Foundation, Inc.
The Bowery Savings Bank
Broadcast Music Inc.
The Brooklyn Union Gas Company
Bunge Corporation
Capital Cities Broadcasting Corp.
Central Savings Bank in the City of N.Y.
Chrysler Corporation Fund
Ciba-Geigy Corporation
Cluett, Peabody & Co., Inc.
Colgate-Palmolive Company
Colt Industries Inc.
Commercial Credit Company
Consolidated Natural Gas Company
Continental Oil Company
Coopers & Lybrand
The Cranston Foundation
William L. Crow Construction Company
Crum & Forster
Cushman & Wakefield, Inc.
D'Agostino Supermarkets
Dart Industries Inc.
Deblinger Sales & Marketing Corporation
Deering Milliken, Inc.
Dollar Savings Bank of New York
Dow Chemical Company
Durso Supermarkets Inc.
Empire Hotel
Ernst & Ernst
Ethyl Corporation
European-American Bank & Trust Company
The First Boston Foundation Trust
Fribourg Foundation, Inc.
G A F Corporation
General Instrument Corporation
General Mills Foundation
Gimbel Brothers, Inc.
Henry L. Goldberg & Co.
Great Northern Nekoosa Corporation
The Greenwich Savings Bank
HRH Construction Corporation
Haskins & Sells
Hills Supermarkets
Hunt-Wesson Foods, Inc.
The International Nickel Company, Inc.
International Paper Company Foundation
The Interpublic Group of Companies, Inc.
Jaros, Baum & Bolles
Kane-Miller Corporation
Lasker, Stone & Stern
S.D. Leidesdorf & Co.
Lever Brothers Company Foundation, Inc.
LIN Broadcasting Corporation
Thomas J. Lipton, Inc.
Lord & Taylor
MCA Inc.
McGraw-Hill, Inc.
McKinsey & Company, Inc.
Melville Shoe Corp.
MEM Co., Inc.
Mercedes-Benz of North America, Inc.
Merrill Lynch, Pierce, Fenner & Smith Foundation, Inc.
Metromedia, Inc.
Miller Brewing Company
Millmaster Onyx Corporation
Mitsui & Co. (U.S.A.), Inc.
N L Industries Foundation Inc.
Neuberger & Berman
The New York Bank for Savings
New York Life Insurance Company
New York News Inc.
New York Stock Exchange, Inc.
Newmont Mining Corporation
Norton Simon, Inc.
Ogilvy & Mather, Inc.
Olin Corporation Charitable Trust
One Lincoln Associates
Oppenheimer & Co.
Otis Elevator Company
Owens-Corning Fiberglas Corporation
The Paige Company
Joy Hirshon Parkinson Foundation, Inc.
Peat, Marwick, Mitchell & Co.
Pellon Corporation
PepsiCo, Inc.
The Perkin-Elmer Corporation
Phelps Dodge Foundation
Price Waterhouse & Co.
The Prudential Insurance Company of America
Reliance Group Incorporated
Richardson-Merrell Inc.
Rose Beaton & Rose
L. F. Rothschild & Co.
St. Joe Minerals Corporation
The St. Moritz Hotel
Salant Corporation
Schering-Plough Corporation
J. Henry Schroder Banking Corporation
Joseph E. Seagram & Sons, Inc.
The Seamen's Bank for Savings in the City of New York
Sears, Roebuck and Co.
Martin E. Segal & Co.
Shell Companies Foundation, Incorporated
Shopwell, Inc.
Simmons Company
Simplicity Pattern Co. Inc.
The Singer Company Foundation
Skidmore, Owings & Merrill
Smith, Barney & Co., Inc.
Sonnenblick-Goldman Corp.
Spearin, Preston & Burrows, Inc.
Sperry Rand Corporation
Squibb Corporation
Standard Brands Incorporated
Standard Motor Products, Inc.
Stepan Chemical Company
Stewart, Smith & Co., Inc.
Stewart Stamping Corporation
Sugar Foods Corp.

CORPORATE SUPPORT FOR THE PERFORMING ARTS AT LINCOLN CENTER *continued from preceeding page*

Syska & Hennessy, Inc.
J. Walter Thompson Company
Trans World Airlines
Turner Construction Company
UMC Industries, Inc.
Uniroyal, Inc.
Universal Oil Products Co.
Walsh Construction Company
Warner Communications Inc.
The Warner-Lambert Charitable Foundation
Waterman Steamship Corporation
Weiss, Peck & Greer
Weyerhaeuser Company Foundation
Wheelabrator-Frye Inc.
White, Weld & Co.
Witco Chemical Corporation
F. W. Woolworth Co.
Arthur Young & Company
Young & Rubicam International Inc.
Ten Anonymous

Corporate contributors of $100 to $999 during 1973 -74

A.B.D. Securities Corporation
ASI Communications
Harry N. Abrams, Inc.
Ackman Brothers Incorporated
Alexander & Alexander, Inc.
Ethan Allen Inc.
Allis-Chalmers Foundation, Inc.
Amerace Corporation
American Stock Exchange
The Atlantic Companies
Baker, Weeks & Co., Inc.
Banco Nacional De Mexico, S.A.
Bank of Commerce
Bank of Montreal – New York
Barclays Bank International Limited
Benton & Bowles, Inc.
Bergdorf Goodman
Best Manufacturing Inc.
Bigelow-Sanford, Inc.
John Blair & Company
Bowne & Co., Inc.
The Buckingham Corporation
The C T Foundation
Canadian Imperial Bank of Commerce
Cantella & Co.
Capezio Ballet Makers
Career Club Shirt Co.
Chubb & Son Inc.
Cinema 5, Ltd.
Collins & Aikman
Compton Advertising, Inc.
Croscill Curtain Co., Inc.
Cunningham & Walsh Inc.
DHJ Industries Inc.
Davis-Delaney-Arrow, Inc.
Deltown Foods, Inc.
Diener/Hauser/Greenthal Company Incorporated
Doyle Dane Bernbach Inc.
Dreier Hotel Management Corp.
Dry Dock Savings Bank
Dun & Bradstreet Foundation, Inc.
E & B Supermarkets, Inc.
The East New York Savings Bank
Esquire, Inc.
EuroPartners Securities Corporation
Excess & Treaty Management Corporation
Fahnestock & Co.
Federal Paper Board Company, Inc.
Feldman Wood Products Co., Inc.
Firmenich Incorporated
Franklin Savings Bank of New York
Fritzsche Dodge & Olcott Inc.
Gold Seal and Henri Marchant Wineries
Grey Advertising, Inc.
The Guardian Life Insurance Company of America
Harlem Savings Bank
Hirsch-Werner Corporation
Iroquois Brands, Ltd.
Iselin Jefferson-Woodside, Division of Dan River Inc.
Keene Corporation
Kenyon & Eckhardt Advertising
Kipnis & Karchmer
Lamston's Variety Stores
Lane Bryant, Inc.
Laventhol Krekstein Horwath & Horwath
The Lexington Hotel
The Lowell Hotel
M. Lowenstein & Sons, Inc.
D. Maldari & Sons, Inc.
The Manhattan Savings Bank
Mitchel, Schreiber, Watts & Co.
The Mitsubishi Bank, Ltd.
Muzak Corporation
The National Reinsurance Corporation
Navarro Hotel Company
The Nestlé Company Inc.
The Nikko Securities Co. International, Inc.
North American Philips Corporation
John Nuveen & Co., Incorporated
The Ornstein Brothers
Ken J. Pezrow Corp.
The Pittston Company
The Pleasant Street Foundation
RBH/Reid & Carr Inc.
RKO General, Inc.
Reich & Co. Inc.
Republic National Bank of New York
Schiff Terhune Inc.
The Seagrave Corporation
Seidman & Seidman
Slattery Associates, Inc.
SoGen International Fund, Inc.
Sotheby Parke Bernet Inc.
Stern, Lauer & Co.
Paul Stuart
Swiss American Securities Inc.
Swiss Bank Corp.
Talcott National Corporation
The Taylor Wine Company, Inc.
Thyssen Steel Corporation
Ulano Companies
Union Dime Savings Bank
United Mutual Savings Bank
United States Lines, Inc.
Vernitron Corporation
Volkswagen of America, Inc.
Warburg-Paribas, Inc.
S. R. Weltz, Jr. & Company
Dean Witter & Co., Inc.
Thirteen Anonymous

Each corporate gift to the Consolidated Corporate Fund Drive benefits all of the performing arts companies at Lincoln Center:

Metropolitan Opera New York Philharmonic The Juilliard School Chamber Music Society of Lincoln Center
City Center of Music and Drama (New York City Opera and New York City Ballet)
New York Shakespeare Festival at Lincoln Center Film Society of Lincoln Center, Inc.
Lincoln Center for the Performing Arts, Inc.



Soups, Sandwiches, Salads and **NOW!**
Dinner

Quiche
Veal Stew in Pastry Shell
Chicken Liver Risotto
Pot Roast
Beef Stew
Chili Con Carne with Rice

Cocktails & Homemade Desserts

Res. 877-1119

Liberty
ice cream concern & Café

Liberty

43 West 64 Street
(Next to The Ginger Man)

Irene Kuo's
Gingko Tree
3 Blocks from LINCOLN CENTER
199 Amsterdam Ave. (69th St.) Tel. 799-5457
Open Every Day Free Parking

THE APPEL FARM ARTS & MUSIC CENTER
Famous Summer Camp:
Coed 6-18 July, August. Highest level music and arts programs balanced with strong sports program. Special programs for first time campers. APC, ACA approved. Brochure! Early reservation a must! Come and visit.
CONFERENCE CENTER: SEPT. - JUNE. BROCHURE!
Appel Farm Arts & Music Center
Elmer 33, N.J. 08318 (609) 358-2472

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

If you got crunched at the party with your soft pack

try our new hard pack. Benson & Hedges 100's



Regular and Menthol

17 mg. "tar," 1.1 mg. nicotine, av. per cigarette, FTC Report, Oct. '74.

Authentic.

The world's best judges of whisky have pinned lots of medals on Dewar's.

It's still happening every day. Any Scotch-lover, sipping a Dewar's "White Label" for the first time, will mentally pin still another gold medal on its famous label.



London, 1888



Paris, 1889



Edinburgh, 1890





Brussels, 1893



Antwerp, 1894



Zurich, 1930



BLENDED SCOTCH WHISKY • 86.8 PROOF

©SCHENLEY-IMPORTS CO., N. Y., N. Y.

Dewar's® never varies.

The facts in this advertisement have been authenticated by the management of John Dewar & Sons, Ltd., Perth, Scotland

GRAND OPERA HOUSE

Delaware's Center for the Performing Arts

THE BOSTON SYMPHONY

Colin Davis, Conductor

January 14, 1975



A lot of things change over 142 years



The Savings Fund has come a long way since our State Charter was granted back in 1832. We have offices conveniently located throughout the entire state, and offer such things as free checking accounts . . . statewide 24-hour, 7-day-a-week cash dispensing machines . . . and the highest interest rates on federally insured deposits in Delaware.

And, of course, we offer the WSFS PLAN — the unique package of personal banking services that also enables you to receive a 2% savers bonus on most of the things you buy.

But there's one thing that hasn't changed. We're still a mutual savings bank that operates solely for the benefit of our depositors. Because of this basic policy, each year more and more Delawareans do their family and personal banking at the Wilmington Savings Fund Society.

If you're not one of the Savings Fund family yet, maybe it's time for **you** to make a change.

Wilmington
SAVINGS FUND
Society

838 Market Street, Wilmington, Delaware 19899

MEMBER FDIC

The Academy of the Dance

Co-Founded 1956

Helene Antonova **James Jamieson**



CLASSICAL BALLET • MODERN • CHARACTER

INSTRUCTION FOR ELEMENTARY AND ADVANCED TRAINING



8th Annual Production of "The Nutcracker"
at the Playhouse, Friday, December 20th, Saturday, December 21st

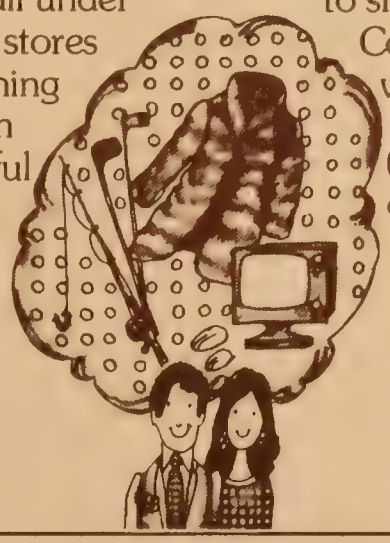
ACADEMY OF THE DANCE
209 WEST 14th STREET
WILMINGTON, DEL. 19801
302-656-8969

Concord Mall has *everything* you've *ever* dreamed of...

There are times when shopping can be more of a nightmare than a dream. A time when your feet feel ten years older than the rest of you. And nothing seems to go right.

That's when you'll really appreciate shopping at Concord Mall. A value-packed world of shopping pleasure—all under one roof. Over 70 fine shops, stores and services filled with everything you'd expect, and more. From the latest in fashions, to colorful furnishings for your home. A beautiful climate-controlled mall. Sparkling fountains. Parking that's close-in, plentiful and free. A place where you can shop at your own speed . . . in your own sweet time. A place where the sales people are truly glad to see you. And small children seldom get bored.

Concord Mall is more than just a place to shop. It's the fun place to be. Come and enjoy it often. And watch all your dreams come true.



concord mall

Concord Pike (Route 202) just south of Naaman's Road. Shop daily and Saturday from 10 am to 10 pm. Open Sunday from noon to 6 pm.

SINCE 1892

H. FEINBERG'S

THE EAST'S LARGEST TRADITIONAL GALLERY



We are proud to be as much of a tradition in Wilmington as is the Grand Opera House.

For 82 years we have successfully brought to the Wilmington area new styles and trends in furniture, always abreast if not a bit ahead with the popular decor mode of the times. Our extensive Galleries are the finest to be found anywhere in the country. Biggs, Drexel, Heritage, Hickory, Henkel-Harris, Kittinger, Council Craftsmen, Southwood Reproductions, Woodard, Stiffel and many others.

We have the only authorized Williamsburg Shop in Delaware . . . fine furniture and accessories in the 18th century manner. The new Et Cetera Shop is a treasure chest of rare domestic and imported gift items collected from around the world.

Shop H. Feinberg's for quality furniture and accessories.

PHONE 652-3031

h. feinberg's

705 MARKET ST. WILMINGTON
OPEN FRIDAY'S 'TIL 9 P.M.

WE SALUTE THE GRAND OPERA HOUSE . . .

At the Towne Wharf we can greatly appreciate what the Grand Opera is doing for downtown Wilmington, both culturally and socially. The Manis family invites you to come and enjoy the "Best" of everything from seafood to charcoal meats before the theatre or any night. Located at 835 Market Street or 832 Shipley Street with validated parking and most major cards honored. For dinner reservations call: 571-8776.



832 SHIPLEY STREET

NOW 100% FREE PERSONAL CHECKING ONLY AT PEOPLES

- NO MINIMUM BALANCE
- FREE PERSONALIZED CHECKS
- FREE MONTHLY STATEMENTS
- NO MONTHLY SERVICE CHARGE
- FULL SERVICE AT ALL LOCATIONS
- NO CHARGE PER CHECK
- NO LIMIT TO NUMBER OF CHECKS YOU CAN WRITE

PEOPLES BANK
& TRUST COMPANY

Phone: 656-9461 Member FDIC

WILMINGTON NEWARK
13th & Market Sts. · Possum Park Mall

TALLEYVILLE
3900 Concord Pike

WELCOME TO GOVERNOR AND MRS. TRIBBITT, LT. GOVERNOR AND MRS. BOOKHAMMER AND THE MEMBERS OF THE 128TH GENERAL ASSEMBLY OF THE STATE OF DELAWARE AND THEIR FAMILIES TO THE GRAND OPERA HOUSE

Sen. Thurman Adams, Jr.
Rep. Joseph P. Ambrosino, Jr.
Rep. John H. Arnold
Sen. Robert J. Berndt
Rep. John G.S. Billingsley
Rep. Kenneth W. Boulden
Rep. Robert L. Byrd
Rep. Gerald A. Cain
Sen. Michael N. Castle
Sen. Anthony J. Cicione
Rep. Howard A. Clendaniel
Rep. Robert T. Connor
Sen. Nancy Cook
Sen. Richard Cordrey
Rep. Ronald Darling
Rep. Harry E. Derrickson
Sen. David H. Elliott
Rep. John P. Ferguson
Rep. Orlando J. George, Jr.
Rep. Robert F. Gilligan
Rep. William J. Gordy
Sen. Everette Hale
Rep. Lewis B. Harrington
Rep. Charles L. Hebner
Sen. Herman M. Holloway
Sen. Charles E. Hughes
Sen. J. Donald Isaacs
Rep. Henrietta Johnson
Rep. Casimir S. Jonkiert
Rep. Francis M. Jornlin
Sen. Francis Kearns
Rep. Daniel A. Kelly
Sen. Andrew G. Knox
Rep. Richard B. LeGates
Rep. Lois M. Lesher
Rep. Donald J. Lynch
Sen. Margaret R. Manning
Sen. Roger A. Martin
Rep. John Matushefske
Rep. Robert L. Maxwell
Sen. Calvin R. McCullough
Rep. James D. McGinnis
Rep. John P. McKay
Rep. Karen Jennings Miller
Rep. Ruth Ann Minner
Rep. John Edward Morris
Sen. William M. Murphy, Jr.
Rep. Al O. Plant
Rep. Robert S. Powell
Rep. Robert W. Riddaugh
Rep. C. Leslie Ridings, Jr.
Rep. Marcello Rispoli
Sen. George F. Schlor
Rep. Marion I. Seibel
Sen. Thomas B. Sharp
Rep. Richard Sincock
Rep. Gwynne P. Smith
Rep. Winifred Spence
Sen. Dean C. Steele
Rep. Thomas A. Temple, Sr.
Rep. Sandra Worthen
Sen. Jacob W. Zimmerman

On December 7, 1974, Honorable Sherman W. Tribbitt, Governor of the State of Delaware issued a Proclamation designating the Grand Opera House as Delaware's Center for the Performing Arts. It is therefore entirely appropriate that on January 14, 1975, the opening day of the 128th General Assembly, the Governor, the Lt. Governor and members of the General Assembly and their families should come to the Grand Opera House for the first performance of the 1975 Season. We believe that this evening should mark the beginning of a yearly tradition.

As we issue this welcome to a program by the Boston Symphony Orchestra, led by Colin Davis, we are proud of the fact that the facade of this handsome Masonic building has been restored to its original grandeur. The facade is now the focal point in the restoration of the first part of the Mall which in itself marks the commencement of the restoration of downtown Wilmington. However, as one passes beyond the facade and into this building from the Mall, one can obviously see that the restoration of the interior remains to be done. All that has been done inside has been to install secondhand seats from an adjoining movie theatre, some cleaning and painting, and the addition here and there of a bit of gold leaf. Conditions backstage, under which we ask the distinguished musicians and conductor of the famous Boston Symphony and others to perform for us, are more unbelievably primitive than the conditions for you, our audience. The artists tonight, like the others before them have made no complaint but we can not expect to continue to present the finest quality artists if we continue to offer only third rate conditions.

The question that faces not only the Board and Officers of the Grand Opera House but all segments of this community is whether we are going to seize the present opportunity before the Federal Bicentennial to complete what has been so handsomely started – that is, are we going to go forward to complete the restoration of the interior of the Grand Opera House so that we have a truly complete and functional Center for the Performing Arts as we go into the Bicentennial year? Will there be a restored building for a promised performance by Maestro Eugene Ormandy and the Philadelphia Orchestra sponsored by the Farmers Bank, featuring a Bicentennial work by the Dean of American Composers, Aaron Copland? As we sit in this hall tonight, all of us ought to give some thought to the question as to whether or not we should not now go forward and complete this project or whether we are going to try in the Bicentennial year to ask world renowned artists to come before us to play in what remains basically a movie house.

However, this basic question does not need to be answered tonight. Rather, we should rejoice at our good fortune this evening and enjoy the artistry of the world renowned Boston Symphony Orchestra.

The Board, The Staff, & Friends of The Grand Opera House

THE CONDUCTOR



COLIN DAVIS, Principal Guest Conductor of the Boston Symphony Orchestra, is Musical Director of the Royal Opera House, Covent Garden. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of *Don Giovanni.* This marked a turning point in Colin Davis' career: he was shortly afterwards appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German première of Britten's *War Requiem,* and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan and Australia.

In 1967 Colin Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinquished at the end of the 1970-1971 season to take up his duties at Covent Garden. He now divides his time in England among Covent Garden, the London Symphony Orchestra where he was recently appointed Principal Guest Conductor, and guest appearances with the BBC. Among the world's leading orchestras he has conducted are the Israel Philharmonic, the Philadelphia, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of *Peter Grimes, Wozzeck,* and *Pelléas et Mélisande.* Colin Davis records exclusively for Phonogram.

BRAUNSTEIN'S

A Delaware Tradition

Family owned. . . . serving you over 60 years as The Fashion Capital of Delaware, as well as participating in and supporting the growth and progress of our state's cultural and community programs.

MARKET STREET • CONCORD MALL • MERCHANDISE MART • NEWARK
PRICES CORNER • BLUE HEN MALL • DOWNTOWN DOVER • REHOBOTH

To quote a customer:
"THE TIFFANY OF DISCOUNT HOUSES"

Harold's

823 MARKET STREET
820 SHIPLEY STREET
WILMINGTON, DELAWARE
19801

APPRAISERS ASSOCIATION a/a/a MEMBER OF AMERICA

Courtesy Ford

DELAWARE'S
LARGEST FORD DEALERSHIP

T-Birds
Ford
Torino
Mustang
Maverick
Pinto
Trucks

300 East Lea Boulevard
Wilmington, Delaware 762-9000

"WHERE **VOLUME** IS OUR BUSINESS"

for a performance of the highest "interest"

save at the bank where it pays to

Pay Yourself First

ARTISANS' SAVINGS BANK
658-6881
9th & Tatnall Sts., Wilmington • Midway Shopping Center • Polly Drummond • Graylyn Crest Concord Mall • Dover, Del. 674-3214

Serving Delawareans since 1861

Wilmington Trust



The bank for all reasons.

You choose a full service bank because you want one place for your savings, checking, loans, safe deposit box—for all your banking needs, including sound financial advice whenever you need it.

When you do all your banking at Wilmington Trust—Delaware's major bank—you'll get to know us better, and we'll get to know you better. The better we know you, the more you'll find it's like having a banker in the family . . . someone you can rely on when financial questions or crises come up. Someone who's always there . . . and the only banker your family will ever need.

This has been our reputation . . . a bank that serves the family, generation after generation.

. . . and serves families here and across the country.

This is Wilmington Trust . . . in Delaware . . . the bank for all reasons.

WILMINGTON TRUST (WT)

MEMBER F.D.I.C.

THE GRAND OPERA HOUSE GUILD

Mrs. Whitney R. Adams
Mrs. Robert G. Allen, Jr.
Mrs. Charles Allmond III
Mr. Joseph Angell, Jr.
Mrs. Lawrence Auspos
Ms. Nellie M. Barley
Mrs. C. Minor Barringer
Mrs. Randolph Barton, Jr.
Ms. Sidney Ann Beckett
Mr. Mayo M. Bell
Ms. Christine T. Bessinger
Mrs. O. Francis Biondi
Mrs. Howard Borin
Ms. Priscella Brown
Mrs. Samuel E. Brown
Mrs. Richard Chalfant
Mrs. C. J. Chandler
Mrs. David Cist
Mrs. E. William Coleman
Mrs. Charles Colombo
Ms. Lou Core
Mr. John Craig
Mrs. Donald Crossan
Mrs. James P. Davidson
Mr. & Mrs. Joe DiPinto
Mrs. Glenn W. Dill
Mrs. Bruce Disend
Mr. L. Coleman Dorsey, Esq.
Mr. & Mrs. Milton Draper
Mrs. Peter Dunlap
Mrs. E. I. du Pont
Mrs. Irenée du Pont
Mrs. J. A. Durborow
Mrs. Thomas B. Evans, Jr.
Mr. Emanuel E. Fine
Mr. & Mrs. J. Joseph Fritz
Mr. Don B. Forman
Mrs. W. Harley Funk
Mrs. Charles C. Gamble
Mrs. William Georgov
Mrs. John Wells Gould
Mrs. Florence Green
Ms. Helen M. Griffith
Mrs. Walter Goens
Mrs. Robert H. Hallsted
Mrs. Robert T. Harding
Mr. Russell Hartzell
Mrs. Norman Hatter
Mrs. Clifford B. Hearn
Mrs. George H. Henry
Mrs. William A. Hoffman, Jr.
Mrs. John Herdeg
Mrs. John F. Horty
Mrs. G. Vernon Huber
Mrs. Sherman Isakoff
Mr. James Jamieson
Mr. & Mrs. Francis M. Jornlin
Mrs. David S. Keil
Mrs. John D. Kern
Mrs. Jules Kessler
Mr. Eric Kjellmark
Mrs. Peter Krasas
Mrs. Stephen LaPerle
Mr. Robert Lindecamp
Mrs. John Lazopoulos
Ms. Skippy Lyness
Miss Celeste Martin
Mrs. Lawrence J. MacNamara
Ms. Justine Mataleno
The Rev. Felton May
Mrs. Robert McCoy
Ms. Margaret E. McGee
Ms. Mary McNamara
Mrs. Catherine McRae
Mrs. Stephen McSweeney
Mrs. Robert S. Meyer
Mrs. Edgar Miller, Jr.
Mr. Peter Miller
Mrs. Ben Mitchell
Mrs. Marlin E. Mowery
Mrs. Albert Nash, Jr.
Mrs. Robert E. Naylor, Jr.
Ms. Edna J. Nowland
Mrs. John A. Parkins, Jr.
Mrs. Leonard Ploener
Mr. William Prickett, Esq.
Mrs. Betty Pollett
Mrs. David Poston
Mrs. Frederick T. Radloff
Mr. E. Everett Ragan
Mrs. Charles L. Reese III
Mrs. Richard E. Riegel
Mrs. Sara R. Ridley
Ms. Eve J. Robinson
Mrs. John W. Rollins, Jr.
Mrs. Joseph A. Rosenthal
Mrs. Norman S. Salus
Miss Edith Salvatore
Mrs. Bruce Schirm
Mr. Gilbert Scarborough, Jr.
Mrs. Nelson T. Sheilds, III
Mrs. Robert C. Short
Mrs. Charles L. Simms
Ms. Ann Skut
Mrs. Catherine Soss
Mrs. A. Joseph Socorso
Mrs. Robert Stoddard
Mrs. John S. Swajeski
Mrs. Eugene P. Swift
Ms. Virginia Turner
Mrs. F. Alton Tybout
Mrs. Robert K. Wallace
Mr. Thomas S. Watson
Mr. Edward Warnick
Mrs. Edward White
Ms. Nancy S. Wilson
Mrs. George Winchester
Mr. Thomas A. Wood
Mrs. Allan K. Worrell
Mrs. Richard A. Yates
Ms. Ruthellya Yates
Mr. & Mrs. Stuart B. Young
Mr. & Mrs. James R. Zeller
Ms. Catherine Zeller

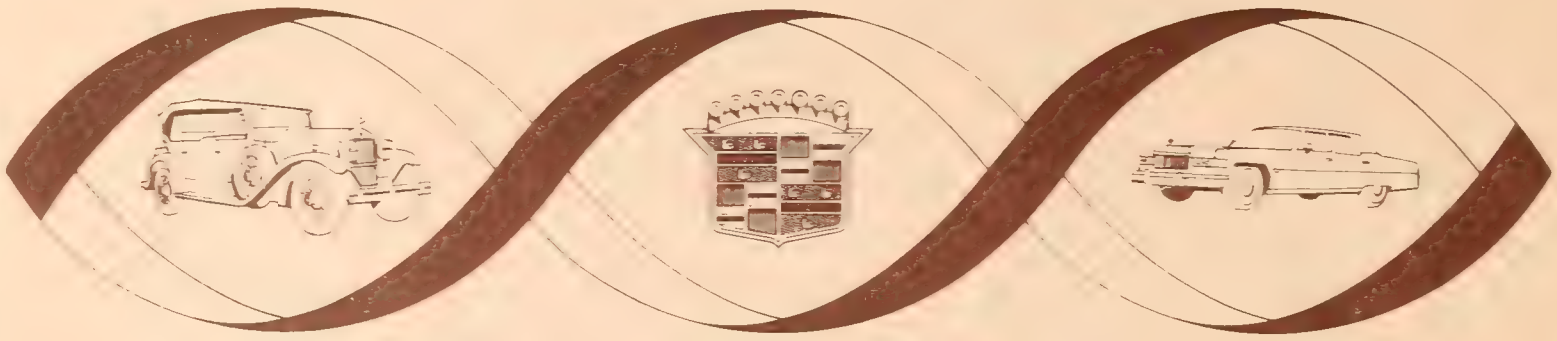
The Grand Opera House Guild is comprised of volunteers who graciously donate time and service to help the Grand fulfill its goals of performing arts, historic preservation and community development. If you would like to join the Guild please call Mrs. Ben Castle, 302-652-5577.

INSURE WITH THE PROFESSIONALS

Robert F. Clement, C.P.C.U.
Herbert Balick, C.P.C.U.
Robert J. Krapf
Robert J. Marvel

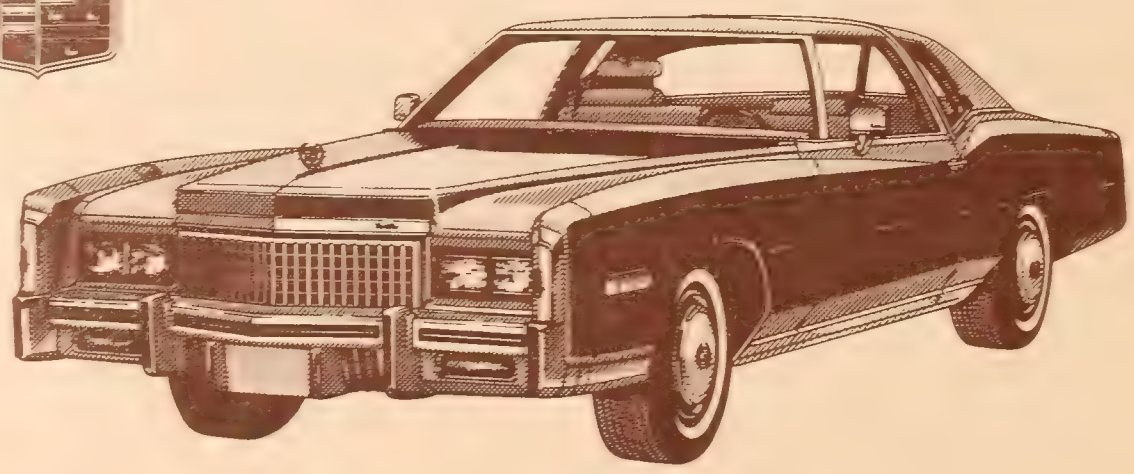
CONCORD agency, inc.
INSURANCE

3513 CONCORD PIKE, WILMINGTON, DELAWARE 19803 · (302) 478-4000



Then and Now...an American Standard for the World

Cadillac



DELAWARE MOTOR SALES COMPANY

PENNSYLVANIA AVE. & DU PONT STREET WILMINGTON, DELAWARE 19806

GRAND OPERA HOUSE

1974-75 Season Calender of Events

Grand Opera House Programs are made possible by Grants from the Delaware State Arts Council, the National Endowment for the Arts, and are co-sponsored by the New Castle County Department of Parks and Recreation.

GRAND MUSIC OF THE WORLD

I SOLISTI DI ZAGREB
November 12

ISRAEL CHAMBER ORCHESTRA
February 17

BOSTON SYMPHONY
January 14

ROTTERDAM PHILHARMONIC
April 21

PERFORMING ARTS SAMPLER

LEONTYNE PRICE
November 20

ARTHUR MITCHELL'S DANCE THEATRE OF HARLEM
December 6

MAX MORATH
March 7

CHILDREN'S FESTIVAL OF ARTS

THE PAPER BAG PLAYERS
December 28, 29

LOTTE GOSLAR'S PANTOMINE CIRCUS
March 1, 2

PETER PAN by the WILMINGTON OPERA SOCIETY—JUNIOR DIVISION
March 15, 16

SPECIAL EVENTS

AGNES DE MILLE'S HERITAGE DANCE THEATRE
October 6

VIENNA CHOIR BOYS
March 24

LESTER FLATT & THE NASHVILLE GRASS
October 11

VICTOR BORGÉ
Date to be announced

GREAT FLICKS FILMS

HORROR/ADVENTURE CLASSICS
October 16, 17, 18

THE CLASSIC COMMEDIANS
October 30, 31; November 1

COMEDY: THE WACKIEST CROOKS IN MOTION PICTURE HISTORY
November 14, 15, 16

CLASSIC MYSTERIES
November 27, 28, 29

THE CLASSIC BOGART!
December 20, 21, 22

GRAND WORLD TRAVEL SERIES

MAGNIFICENT AUSTRIA
October 21

GRAND RHINE ALPINE JOURNEY
December 3

HONG KONG & MACAO
November 13

A NEW LOOK AT SCOTLAND
January 9

THE MAGIC OF VENICE
February 21

DELAWARE SYMPHONY CONCERTS

RUTH SLENCYNSKA, Pianist
October 10

JENNIFER JONES, Mezzo-soprano
December 11

ARMANDO ALFONSO, Guest Conductor
February 20

LEO AHRAMJIAN, Violinst
November 8

STEPHAN KOZINSKI, Pianist
January 22

LYNN BOOTH, Soprano
March 21

TERRY GUIDETTI, Clarinetist
April 24

WILMINGTON OPERA SOCIETY

OPERA-OPERETTA CONCERT
February 14, 15

THE BARBER OF SEVILLE
April 12, 13, 18 & 19

DELAWARE PRO MUSICA CONCERTS

November 23

February 1

April 26



224 West 9th Street
Wilmington, Delaware

Carroll V. Griffith Co.
Realtors

SERVING BRANDYWINE HUNDRED AND NEARBY PENNSYLVANIA FOR OVER 73 YEARS

Suite 100, Holiday Inn North
4000 Concord Pike, Talleyville

The Magnificent Grands...

are at the



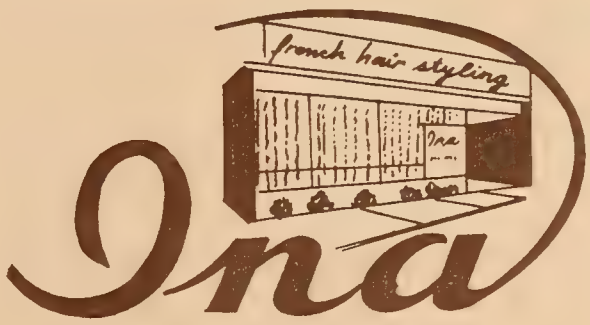
KIMBALL MUSIC CENTER

. . . as well as the areas largest selection of fine Pianos & Organs

gauge corporation • wilmington tower • 12th & market streets
wilmington, delaware 19899 • public relations • advertising

GAUGE

302. 658.8045



FULL SERVICE SALON
EZ HAIR REMOVAL SYSTEM

Wig Sales & Service

REDKEN

The Scientific Approach to Hairdressing

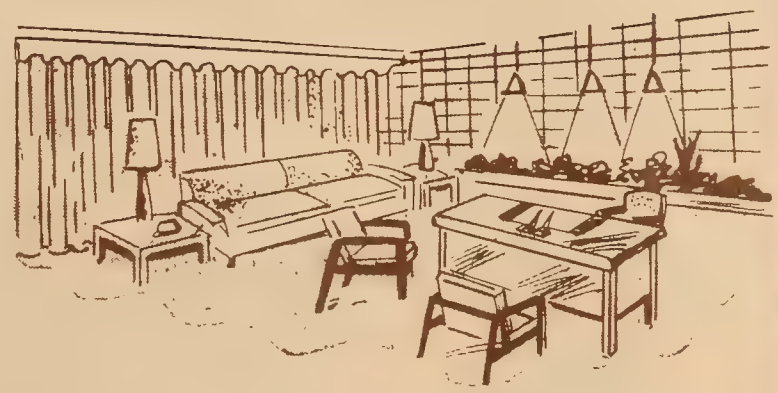
1006 N. UNION ST., WILMINGTON	652-3233
ELECTRA ARMS COIFFEURS 18th & BROOM STS., WILMINGTON	658-1130
MT. PLEASANT MART (RT 896 NEAR SUMMIT AIRPORT)	378-8218
274 S DuPONT PKWY, DOVER	674-0230
147 HENLOPEN AVE., REHOBOTH	227-2100

Mullin's

fashions for men and women

designed for a
discriminating
audience

300 DELAWARE AVENUE
CONCORD MALL – MERCHANDISE MART
SPRINGFIELD MALL, PA.



BERGER BROS. INC

Since 1919

BUSINESS FURNITURE...
INTERIOR DESIGN...
SUPPLIES...

Decorating Service

655-7166

3rd & MARKET
WILMINGTON, DELAWARE

Representing . . . DESIGNCRAFT JOHN STUART

AIRPORT SHUTTLE SERVICE, inc.

HOTEL du PONT
WILMINGTON, DELAWARE

Authorized Ground Transportation for all Major Airlines

LIMOUSINES
TO OR FROM
PHILA. INTERNATIONAL AIRPORT
And All of Delaware and Maryland

•

Door-To-Door Pickup Or Delivery At
Your Home—Office-Hotel-Motor Lodge. . .
FOR RESERVATIONS OR INFORMATION
(302) 655-8878

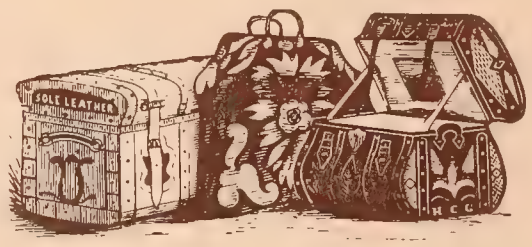
ROBERT L. ALPHIN

Travel Consultants Inc.

Number One Pike Creek Center
Wilmington, Delaware 19808

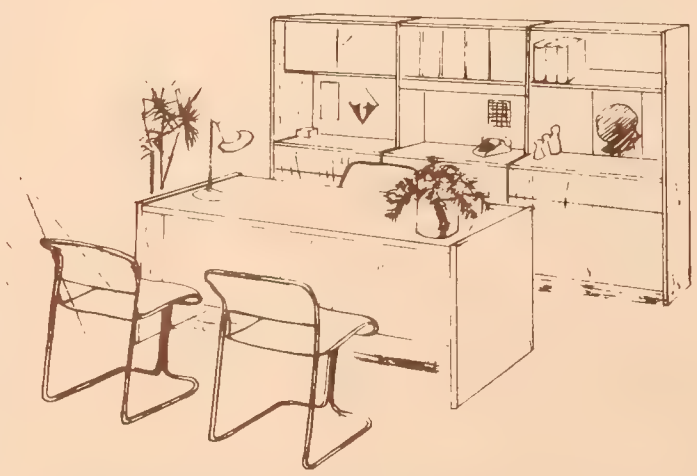
—

(302) 994-1000 ■ (302) 998-1146



George D. Hanby Co.

for the finest in
office furnishings
and supplies



DESIGN SPECIALISTS

Furniture Division	Stationery Division	Prices Corner
656-5458	655-6391	998-1169

FOR
INSURANCE ADVICE
OR
REAL ESTATE SERVICE

•

PLEASE CALL 764-9424
OR
VISIT US AT 507 PHILADELPHIA PIKE

K.T. & D. Inc.

KINNAMON, TAYLOR & DAWES, INC.



GRAND OPERA HOUSE SERIES
1974/75 Season

GRAND MUSIC OF THE WORLD & PERFORMING ARTS SAMPLER

I Solisti Di Zagreb — Israel Chamber Orchestra

Boston Symphony — Rotterdam Philharmonic

Leontyne Price — Arthur Mitchell's Dance Theatre of Harlem — Max Morath









GRAND OPERA HOUSE SPECIAL EVENTS & CHILDREN'S FESTIVAL OF THE ARTS



Agnes de Mille
Heritage Dance Theatre

•

Vienna
Choir Boys

Victor Borge

•

Paper Bag
Players

Lotte Goslar's
Pantomime
Circus

Lester Flatt &
The Nashville Grass









Martingham

...a planned community for gracious living

Townhouses
Homesites
Country Club
Harbourtowne Inn



At Martingham careful planning has provided the ultimate in privacy. All recreational amenities—golf, tennis, swimming have been completed.

Quail Hollow Fairway Townhouses offer two and three bedroom suites. Large living rooms allow flexibility in interior decorating. Each unit has a downstairs patio and a balcony adjacent to the master bedroom. Quality appliances and good design insure the ultimate in comfort.

Martingham has both waterfront and fairway homesites. Waterfront homesites range from two to three acres; fairway homesites vary from one to two and one-half acres.

All homesites have sewer, water, underground electric and underground telephone included to the site.

The Martingham Country Club eighteen (18) hole golf course was designed by Pete Dye, designer of the famous Harbor Town Course at Hilton Head Island.

The Martingham Harbourtowne Inn has been designed to become the hub of activity at Martingham. Included are lodges, dining rooms, lounges, meeting rooms, and hotel shops. The Conference Center has provisions for medium sized and small groups. Five conference rooms with banquet facilities and Executive Suites with seminar rooms enable the Center to provide superior accommodations in the quiet graceful seclusion of Maryland's Eastern Shore. Amenities at the Martingham Harbourtowne Inn include golf, tennis, swimming, boating, fishing, and bicycling.

Martingham is a planned community developed by the Sid R. Peters Corporation.

One mile west of St. Michaels on Route 33 • (301) 745-9066 • P.O. Box 670 St. Michaels, Md., 21663



All programs will begin promptly. Latecomers will be seated at the first break in the program.

The use of photographic and recording devices during the performance is prohibited.

Smoking is strickly prohibited anywhere in the Grand Opera House building.

The Theater Bar, located on the second floor lobby will be open for your pleasure one hour prior to the performance and during intermission.

SUPPORT OUR ADVERTISERS

Grand Opera House, Inc. again expresses appreciation to the advertisers in the program. The support in the form of advertising makes this handsome program possible. We urge our audience to reflect its appreciation by patronizing our advertisers, mentioning if at all possible that their patronage is in some measure a reflection of thanks to the advertisers for their support of the Grand Opera House and its program.

Grand Opera House Programs are made possible by Grants from the Delaware State Arts Council, the National Endowment for the Arts, and are co-sponsored by the New Castle County Department of Parks and Recreation.

FIRE EXITS



■ *Fire Exits*

The Greenville Co. Inc. Realtors



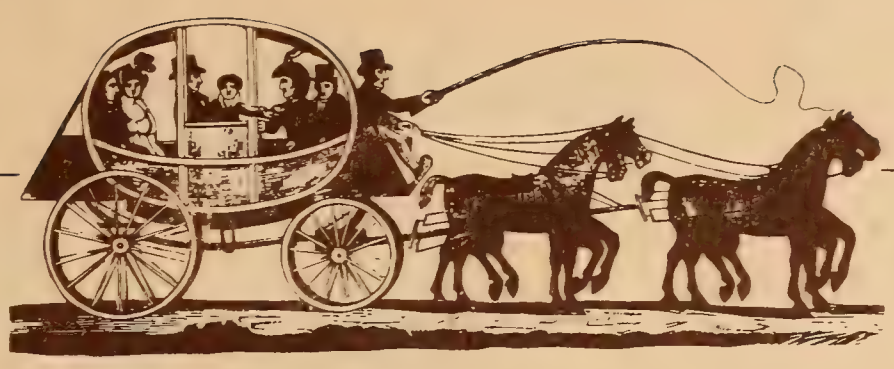
4006 CONCORD PIKE
WILMINGTON, DELAWARE
478-3660

LET'S GET TOGETHER. . .

Would you like to learn more about the "energy crisis", nuclear power, conservation of energy, or the natural gas supply outlook?

If you belong to a group or organization that would like to have a program on any of these subjects, please call us (429-3594). We'll be happy to send a representative to talk with your group.

Delmarva Power



- ALL TYPES OF WORLDWIDE TRAVEL
  business • family • vacation
- FOREIGN OR DOMESTIC
  air • steamship • cruises • tours
  rail tours • hotels • resorts • rent-a-car

Where in the World are You Going?

You enjoy many other advantages. It costs no more than if you went directly to the carrier or the hotel. You do not need to be a Bank of Delaware customer to use this service. And, you are always welcome to use your BankAmericard. We cordially invite you to make your travel arrangements through us.

TRAVEL DEPARTMENT
BANK OF DELAWARE

WILMINGTON	Main Office 901 Market Street 429-1245 or 429-1421 300 Delaware Avenue • 429-1521
NEWARK	Newark Shopping Center • 429-1467
DOVER	3-15 The Plaza • 734-7596
SEAFORD	300 High Street • 629-9113

Member ASTA/A.B.T.B.

COMPLIMENTS OF

OTEY MUSIC STUDIO

Piano — Improvisation — Composition — Theory

ALL AGES — ALL LEVELS

Telephone 998-OTEY

3926 KIRKWOOD HIGHWAY

At the home of the Kimball pianos and organs

THE KIMBALL MUSIC CENTER

GREENWOOD BOOK SHOP

Books – Antiques – Prints – Maps – Gifts

110 West Ninth Street
Wilmington, Delaware

Phone 654-6237

THE LONGEST RUN

(in Delaware)

Serving Delawareans and the Nation since 1953 – A full Employment Center.

- A National Service, affiliated with National Personnel Associates Inc. 170 cities.
- A local Technical, Administrative, Clerical, Sales and trainee personnel placement service
- Local Temporary Employment Service. "Casey Aides" provide part-time clerical help and Technical Assistance on short notice

Casey
THE KEY TO YOUR EMPLOYMENT PROBLEMS
EMPLOYMENT SERVICE, Inc.

820 West Street · Wilmington · 658-6461
1815 Newport Gap Pike · Prices Corner · 998-0504

Harris & Groll

Fine Jewelers

813 Market Street • Since 1880

For the Finest Selection of

Diamonds

Jewelry

China

Gifts

Stop and Visit

Telephone: 658-7521

Ninth Ward SAVINGS & LOAN ASSOCIATION

400 Delaware Avenue
Wilmington, Delaware

Member FSLIC

"Where You Save Does Make a Difference"

NINETY-FOURTH SEASON

The Boston Symphony

Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*

PROGRAM

Colin Davis, *Conductor*

BERLIOZ . . . . . Overture to 'Waverley' op. 2b

MENDELSSOHN . . . . . .Symphony No. 4 in A op. 90 'Italian'
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

INTERMISSION

ELGAR . . . . . .Serenade in E minor for String Orchestra op. 20
Allegro piacevole
Larghetto
Allegretto

SIBELIUS . . . . . Symphony No. 7 in C op. 105 (in one movement)

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON
BALDWIN PIANO
DEUTSCHE GRAMMOPHON & RCA RECORDS

Presented by
THE CULTURAL ARTS DIVISION OF THE NEW CASTLE COUNTY DEPARTMENT OF PARKS & RECREATION and GRAND OPERA HOUSE, INC.

Grand Opera House Performances are made possible by grants from The Delaware Arts State Council

HECTOR BERLIOZ (1803-1869)
Overture to 'Waverly' Op. 2b
Program note by Harry Neville

The overtures to Waverley and *Les Francs-Juges* are Berlioz' earliest purely orchestral works. They date from 1827, when the twenty-four year old composer was in the throes of his celebrated (and totally one-sided) passion for Henrietta Smithson, a beautiful young English actress whom he had as yet beheld only across the footlights of the Theatre de l'Odeon. The two overtures and some other recently completed works became part of a desperate scheme to bring himself to her attention, a scheme to give a concert entirely of his own music, a one-man show, so to speak, which was at that time an unheard of thing in France. The obstacles were many, not least his virtually penniless financial situation, but his determination and resourcefulness overcame everything, even the reluctance of the dyspeptic Cherubini, Director of the Conservatoire, to grant him the use of that institution's concert hall. He was able to secure an orchestra through the newly founded *Societe des Concerts du Conservatoire,* an organization whose purpose was, in part, to perform new music. And he ensured publicity in the Paris newspapers by means of several shrewdly written letters to influential critics.

The concert took place on May 26, 1828, and it was a brilliant triumph in all respects but one. Not only did Miss Smithson not attend, but she seems not even to have known of the event. The critics were generally enthusiastic and the *Waverley* Overture received unreserved praise, possibly because in form and substance it was the most traditionally conceived .

FELIX MENDELSSOHN (1809-1847)
Symphony No. 4 in A op. 90 'Italian'
Program note by John N. Burk

Mendelssohn visited Italy in 1831 (where, incidentally, he met Berlioz) and filled his letters to his family with delighted descriptions of the countryside and particularly the ancient city of Rome.

It would be hard to come across the opinion that the 'Italian' Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamourous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine.

The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of 'two symphonies which have been haunting my brain,' also a piano concerto, the 'Hebrides' Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's 'Walpurgisnacht,' which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831; 'I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the adagio, and think I shall reserve it for Naples.'

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer's death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be improved. No defect is discoverable, but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before.

EDWARD ELGAR (1857-1934)
Serenade in E Minor for String Orchestra, Op. 20
Program note by Harry Neville

The Serenade was one of Elgar's earliest successes. He wrote it in 1893 when he was thirty-six years old, an age by which Beethoven had his Sixth Symphony behind him and Richard Strauss, his contemporary, had established himself as one of Europe's most important musical figures. The lateblooming Elgar, however, had just begun to feel his strength at that age. He would quickly produce some of his most important works, and yet after the 'Enigma' Variations, the Introduction and Allegro and the *Dream of Gerontius,* all of which would follow within the next ten years, he could still say of the Serenade, 'I like it as well as anything I have done.' It is indeed one of his happiest inspirations, small-scaled and

simple enough to be playable by moderately talented musicians, yet finely crafted and subtle enough to compel the admiration of professionals.

The Serenade is a brief three-movement work, simple in structure, rich and subtle in texture, and in much of it the later Elgar is apparent: the rising and falling melodic contours, for example, and the flowing cantabile character of the *Larghetto.* The mood, though sometimes plaintive, seems to reflect something of the serenity Elgar found in the Malvern countryside. The first movement (Allegro piacevole), makes a simple contrast between a lilting six-eight theme in E minor and an expansive second theme which manages to be wistful despite its major mode. The succeeding *Larghetto* is frequently performed as an isolated piece, its broad 'Elgarian' outpouring of melody having made it a favorite of both listeners and performers. The *Allegretto* presents a new theme at the outset, then brings matters full circle by reverting to the first movement's second subject.

JEAN SIBELIUS (1865-1957)
Symphony No. 7 in C op. 105
Program note by John N. Burk

The last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his authentic biographer, Sibelius said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes one scorn, in a higher degree than formerly, solutions that come too easily, that follow the line of least resistance. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Fifth Symphony was begun in the first months of the World War, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh Symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well —each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages."

"By all this I see how my innermost self has changed since the days of the Fourth Symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March, 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica*—that was what I at first thought of calling my Seventh Symphony in one movement."

These disclosures about the progress of his creative thoughts should not be taken as open proclamations. Sibelius, while always maintaining a quiet assurance about his achievements, was never given to vaunting them. It seems more likely that his friend extracted his diary notes from him and pushed his assent into using them. His work in itself reveals the tendency here described toward rejecting conclusions that come too easily, especially observable in his increasing need of revision through the years. The transformation which had taken place between the First Symphony which was composed at the age of thirty-four and the Seventh, composed in his sixtieth year, is a sort of progress in reverse. The last is about half the length of the First. It is more modest in orchestration, it is concentrated and close-knit, sober in comparison to the former emotional exuberance and flamboyant color. The "nationalism" which was once over-ascribed to the earlier music of Sibelius has quite given way to a personal idiom. It was often remarked in the twenties that Sibelius in his last four symphonies was courting a modest, almost an austere aesthetic, while composers elsewhere were expansive, employing ambitious programs, seeking to overwhelm. At that time they did not even write symphonies. This made Sibelius an individual, a lone artist "of the North." Subsequent "Neo-classic" trends have since proved him to have been a prophetic one.

The Boston Symphony

Seiji Ozawa, *Music Director*

Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*

First Violins
Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

Second Violins
Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Personnel Manager
William Moyer

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joe Moerschel
Jonathan Miller
Martha Babcock

Basses
Henry Portnoi
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Lelie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
John Holmes
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

Librarians
Victor Alpert
William Shisler

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
William Gibson
Ronald Barron
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

Harps
Bernard Zighera
Ann Hobson

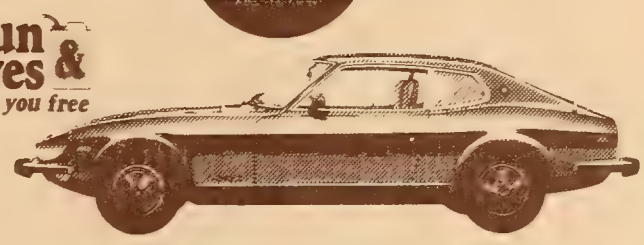
Stage Manager
Alfred Robison

Alderman

DATSUN

Datsun Saves & sets you free

Test sit the new Datsun Z 2+2.



E.F. HIGGINS AND COMPANY, INC.

ELECTRICAL CONTRACTORS

Post Office Box 101
Middletown, Delaware 19709
302 368-1631



909 SHIPLEY ST.
MAIN OFFICE

FIRST FEDERAL SAVINGS AND LOAN

• BRANMAR PLAZA • NEWARK • MILL CREEK • TRIANGLE MALL

SCARBOROUGH AGENCY, INC.

636 WILMINGTON TRUST BUILDING · WILMINGTON, DELAWARE 19899

- Homeowners Protection
- Automobile
- Life
- Pensions and Group Plans
- Estate Planning
- Investment Services

302/571-0505

Insurance and Financial Planning

SINCE 1926

Come Grow With Us

Delaware Savings
AND LOAN ASSOCIATION

In Wilmington 921 Orange Street 654 6179 In Middletown 18 West Main Street 368 4311

Your account insured to $20,000 by the Federal Savings and Loan Insurance Corporation

UNIVERSITY OF DELAWARE

Continuing Education

PERFORMING &
VISUAL ARTS
COURSES & EVENTS
FOR ALL AGES

Seasonal Brochures
available from
CULTURAL PROGRAMS
John M. Clayton Hall
Newark North Campus
738-2893

I. D. Griffith, Inc.

MECHANICAL CONTRACTORS

WILMINGTON, DELAWARE

LANNING
MUSIC COMPANY, INC.

Fine Organs and Pianos

Sheet Music Harps Harpsichords
Band Instruments and Rentals

Also The World Famous Yamaha Music School

2302 CONCORD PIKE
(Next to the Rollins Building)

658-6875
Daily 10 to 5
Wed., Fri. Till 9

GRAND OPERA HOUSE, INCORPORATED
BOARD OF DIRECTORS

Chairman of the Board — John G. Craig, Jr.

Charles M. Allmond, III, Esq.
Joseph P. Ambrosino
Mrs. Benjamin Amos
Harry R. Andrews
Joseph Angell, Jr.
Horatio E. Bergna
O. Francis Biondi, Esq.
Richard J. Both
Harmon Carey
Mrs. Ben Castle
Mrs. John R. Cooper
Edward Coppinger
Richard Corroon, Esq.
Charles Crompton, Jr. Esq.
A. Edwards Danforth
Charles E. Daniels
L. Coleman Dorsey, Esq.
Mrs. Richard S. duPont
Sigmund Ettinger
Mrs. Thomas B. Evans
Dale Fields
Mrs. Walter Goens
Mrs. Edwin Golin
Brian Hansen
Russell Hartzell
Mrs. John Herdeg
Robert Hickman
Donald Horowitz
Wendell Howell
Earl C. Jackson, Sr.
Mrs. Harvey A. King
J. Scott King
Walter M. Knox
Eric Kjellmark, Jr.
Fred Krapf, Jr.
Murray S. Laskey
Mrs. Russell W. McBride
Mrs. Roberto Martinez
Lemuel B. Moore
William Prickett, Esq.
E. Everett Ragan
Mrs. Charles L. Reese, III
Mrs. Richard E. Riegel, Jr.
Mrs. Battle Robinson
Mrs. John W. Rollins
Mrs. Sidney Scott, Jr.
Mrs. Nelson T. Shields, III
William A. Stirling
Mrs. William J. Storey
Richard Sutton, Esq.
Mrs. F. Alton Tybout
Mrs. Rodman Ward, Jr.
Thomas Watson
George A. Weymouth
Mrs. Stuart B. Young

OFFICERS

William Prickett, Esq. . . . . President
Mrs. Charles L. Reese, III . . . . . Vice President
Gilbert Scarborough, Jr. . . . . Vice President
Russell Hartzell . . . . . Treasurer
Mrs. Maria Conte . . . . . Assistant Treasurer

LEGAL COUNSEL AND ACCOUNTANTS

L. Coleman Dorsey, Esq. . . . . Counsel
Converse Murdoch, Esq. . . . . Tax Counsel
J.K. Lasser & Co. . . . . Accountants

STAFF

Lawrence J. Wilker . . . . . Executive Director
Mrs. Maria Conte . . . . . Administrative Assistant
Robert D. Stoddard . . . . . Director of Development
Mrs. Michele Patterson . . . . . Box Office Treasurer
James A. Fine, Jr. . . . . Building Superintendent
Francis Flanigan . . . . . Technical Director
William C. Segal . . . . . Technical Coordinator
Donald L. Rittenhouse . . . . . Director of Publications

COMMITTEE CHAIRMEN

William Prickett, Esq. . . . . Restoration & Operations
John G. Craig, Jr. . . . . Development
E. Everett Ragan . . . . . Building Operations
Mrs. C. L. Reese, III . . . . . Program
Mrs. F. Alton Tybout . . . . . Arts Education & Film
Russell Hartzell . . . . . Finance
L. Coleman Dorsey, Esq. . . . . Personnel & Nominating
Mrs. Richard E. Riegel . . . . . Artistic Liaison
Mrs. Ben Castle . . . . . Grand Opera House Guild
Mrs. Stuart B. Young . . . . . Newsletter
Mr. and Mrs. Edwin Golin . . . . . Bicentennial
Mrs. John W. Rollins, Jr. . . . . Children's Festival of the Arts

Wilmington Opera Society

La Boheme
(in English)
The Playhouse Theatre
Nov. 29, 30; Dec. 6*, 7, 1974
TICKETS $6, 5, 2.50

OPERETTA CONCERT
Grand Opera House
February 14, 15, 1975
TICKETS $5, 4

The Barber of Seville
(in English)
Grand Opera House
April 12, 13*, 18, 19, 1975
TICKETS $6, 5, 2.50

Write:
Wilmington Opera Society, P. O. Box 3553, Greenville, Delaware 19807
Telephone 658-2507

*Student Tickets $2.00

DELAWARE MUSICAL SOCIETY

Local 311-641, A.F. of M.

KEEP MUSIC ALIVE

WE ARE ATTUNED TO YOUR FINANCIAL NEEDS

Home Federal Savings
& LOAN ASSOCIATION

9TH & ORANGE
FAIRFAX SHOPPING CENTER
12 COMMUNITY PLAZA
KIRKWOOD HIGHWAY & BREWSTER DRIVE

Wilmington Rug Cleaners Inc.

Oriental Rugs Our Specialty

518 S. HEALD ST. – WILMINGTON, DELAWARE 19801

Telephone: 654-9981

Moving is made easier when you have your rugs, carpets cleaned by Wilmington Rug Cleaners. Wilmington Rug picks up, cleans, alters and re-installs in your new home. Visit our factory showroom or have our decorator salesman call with samples at your home.

THE GRAND OPERA MOVES TO MILFORD

On Monday, March 24,
at 8 P.M.
The Grand Opera House will present
the world famous Vienna Choir Boys
at the
Milford High School Theatre.

Tickets at $5.00, $3.50, $2.00 are available from the Grand or by calling 422-5673

The Grand Opera House: serving Del. with the finest in the Performing Arts.



WILMINGTON TRUST

now offers complete travel service
through its new travel department

In Wilmington

Holiday Travel Agency Inc.

Wilmington Trust Bldg.
100 W. 10th St.
652-3226

foreign & domestic travel arrangements at no additional cost

In Dover

Allen Travel Agency Inc.

Wilmington Trust Bldg.
State and King Sts.
678-8100

foreign and domestic hotel, plane, steamship, rail, individual & group tour plans & reservations

BECOME A FRIEND OF THE GRAND

GRAND OBJECTIVES

1. To maintain the Grand Opera House as a preserved historic landmark.
2. To continue the development of the Grand Opera House as a nationally recognized regional performing arts center presenting theatre, music, dance, film and other productions of artistic merit.
3. To encourage and develop the performing arts and related crafts through the Grand Opera House facilities.
4. To utilize the Grand Opera House as a cultural community center for the benefit of the public at large.
5. To utilize the Grand Opera House facilities and programs to enrich the lives of Delaware School Children. The Grand Opera House Education Committee, in cooperation with the administrations of a number of public schools, has developed a program whereby the artists performing at the Grand are used with great effectiveness in the schools. One of our primary objectives is to expand the scope of this most exciting and important program.

FRIENDS PRIVILEGES

In addition to the satisfaction of assisting in maintaining The Grand Opera House both as an historic landmark and as a center for the performing arts, friends receive:

1. Advance notice of all activities at the Opera House.
2. Preferred seating for all reserved ticket presentations.
3. The Opera House Newsletter is mailed to friends only.
4. All friends will receive recognition in the souvenir program.
5. FRIENDS ONLY are invited to opening night receptions.
6. FRIENDS ONLY may exchange tickets.
7. FRIENDS ONLY are invited to open rehearsals.
8. FRIENDS ONLY are entitled to free parking at the midtown garage, 9th & Shipley Streets.

HOW TO BECOME A FRIEND

The following categories are available:

- Individual $15.00
- Family $25.00
- Contributor $50.00
- Patron $100.00
- Sustainer $250.00
- Sponsor $500.00
- Benefactor $1,000.00

If you would like to become a Friend send your check with your name, address and telephone number to Grand Opera House, Inc., 818 Market Street, Wilmington, Delaware 19801

TICKET INFORMATION

Tickets to events sponsored by Grand Opera House, Inc. are available by mail one month prior to performance and at the box office from 11:30 a.m. - 2:30 p.m. one week prior to performance or at Bag & Baggage (228 W. 9th Street, Wilmington). Master Charge, American Express, WSFS Plan charges accepted.

Friends of the Grand receive advance notice of and priority seating to all Grand Opera House Inc. attractions prior to public sale.

Tickets to Delaware Symphony Concerts and Wilmington Opera Society productions are available at Bag & Baggage or by writing to either organization at the Grand.

Grand Opera House Box Office telephone (302) 652-5577. When writing for mail orders please enclose a self addressed, stamped envelope.

JOHN E. HEALY & SONS, INC.

707 TATNALL STREET

WILMINGTON, DELAWARE

Construction Managers

For the Restoration of the Grand Opera House

BUILDING SINCE 1891

Kennard's

CONCORD MALL
PRICES CORNER
MARKET AT SEVENTH
BRANDYWINE BLDG.

QUALITY AND
GOOD TASTE
IN
FASHIONS FOR THE
FAMILY AND HOME

Four Locations to Serve You

B. Gary Scott
Inc.
REALTORS

WILMINGTON NEWARK

IN OUR 135th YEAR...

Farmers Mutual*
INSURANCE COMPANY
OF DELAWARE

* *Fire*
* *Homeowners*
* *Farmowners*
* *SMP*
* *Inland Marine*
* *Liability*

FARMERS – provides the finest service to their 70 independent agents throughout Delaware and Pennsylvania

HOME OFFICE – P.O. Box 1710/Wilmington, Delaware 19899
(302) 658-5254

*** In Insurance the feeling should be "Mutual"**

First Station
in the First State
MUSIC • NEWS
SPORTS

WDEL

Radio 115
Wilmington, Delaware

FRIENDS OF THE GRAND OPERA HOUSE

SUSTAINER

Mr. & Mrs. Lammot du Pont Copeland

Mr. Frederick G. Krapf, Jr.

PATRONS:

Mrs. Stanley L. Abrams
Mr. & Mrs. Sidney Balick
Mr. & Mrs. C. Minor Barringer
Mr. & Mrs. Thomas F. Bayard, III
Mr. Walter J. Beadle
The Honorable John Biggs, Jr.
Mr. O. Francis Biondi, Esq.
Dr. & Mrs. Howard Z. Borin
Mr. and Mrs. Richard J. Both
Mr. and Mrs. Robert E. Bowman, Jr.
Mr. & Mrs. Henry I. Brown, Jr.
Mr. & Mrs. C. Douglass Buck, Jr.
Mr. & Mrs. Henry T. Bush, Jr.
Mr. & Mrs. Arthur A. Carota
Mr. & Mrs. Donald F. Carpenter
Mr. & Mrs. E. N. Carpenter, II
Mr. S. Ward Casscells
Mr. & Mrs. Ben Castle
Mr. & Mrs. Nicholas L. Cerchio, III
Mr. John M. Clark
Mr. & Mrs. Robert F. Clement
Mr. & Mrs. Gerret Van S. Copeland
Mrs. E. R. Crowe
Mr. & Mrs. Anthony C. D'Alonzo
Mr. & Mrs. A. Edwards Danforth
Mr. & Mrs. Charles E. Daniels
Mr. & Mrs. David H. Dawson
Mr. & Mrs. A. Felix duPont, Jr.
Mr. & Mrs. Reynolds duPont
Mrs. E. Troth duPont
Mr. & Mrs. W. Coleman Edgar
Mr. & Mrs. Sam Eisenstat
Mrs. Elwyn Evans
Mr. & Mrs. Elwyn Evans, Jr.
Mr. & Mrs. Thomas B. Evans, Jr.
Dr. & Mrs. R. M. Finch
Mr. & Mrs. Nisson A. Finkelstein
Mr. & Mrs. John Flaherty
Mr. & Mrs. Robert B. Flint
Mr. & Mrs. William H. Frederick, Jr.
Mr. & Mrs. Geoffrey S. Garstin
Mr. Raymond P. Genereaux
Dr. & Mrs. Martin Gibbs
Mr. Robert A. Girmscheid, Jr.
Mr. Shaul Gladstone
Dr. & Mrs. Walter Goens
Mr. & Mrs. Edwin Golin
Mr. Stanley Gottlieb
Mr. Hillard Greenstein
Mr. I. Davidson Griffith
Mr. and Mrs. Willis F. Harrington, Jr.
Mr. William A. Hart
Mr. & Mrs. H. G. Haskell, Jr.
Mr. & Mrs. George H. Henry
Mr. & Mrs. John A. Herdeg
Mrs. George C. Hering, Jr.
Dr. & Mrs. Robert L. Hershey
Mr. & Mrs. Samuel E. Homsey
Mr. Bernard B. Isaacson
Mr. & Mrs. Sheldon E. Isakoff
Mr. Dwight H. Johnson
Mr. & Mrs. David S. Keil
Ms. Patricia C. Kent
Dr. & Mrs. John D. Kern
Mr. & Mrs. William L. Kitchel, II
Mr. Eric W. Kjellmark, Jr.
Miss Amelie Kozinski
Mr. & Mrs. Van Lier Lanning
Mr. & Mrs. Rodney M. Layton
Mr. & Mrs. John Lazopulos, Sr.
Mr. Samuel Lenher
Mrs. Blaine C. McKusick
Miss Constance Moore
Mr. & Mrs. Robert A. Moss
Mr. & Mrs. Fredd T. O'Donnell
Mr. & Mrs. Roger Pernick
Mr. & Mrs. Robert J. Peoples
Mr. & Mrs. William Poole
William Prickett, Esq.
Mr. & Mrs. Eben Bent Reese
Mr. & Mrs. C. L. Reese, Jr.
Dr. & Mrs. C. L. Reese, III
Mr. John S. Reese, IV
Mr. & Mrs. D. Meredith Reese
Mrs. W. Glasgow Reynolds
Mr. & Mrs. Robert H. Richards, Jr.
Mr. & Mrs. Charles A. Robinson
Mr. & Mrs. Richard E. Riegel, Jr.
Mr. & Mrs. John W. Rollins
Mrs. M. Dean Ross
Mr. & Mrs. Gilbert S. Scarborough, Jr.
Mr. C. Porter Schutt
Mr. & Mrs. Robert B. Scott
H. Rodney Sharp, III
Mr. & Mrs. William Simeral
Mr. & Mrs. John E. Sly
Mrs. Andrew A. Smith
Mr. H. H. Snyder
W. Laird Stabler, Jr.
Mrs. David H. Stockwell
Ms. A. B. C. Strange
Mr. & Mrs. Richard L. Sutton
Mr. Courtney H. Taber
Mr. Edwin DeFrain Taylor
Mr. H. Lloyd Taylor
Mr. C. W. Theobald
Dr. Roger B. Thomas
Mr. & Mrs. James M. Tunnell, Jr.
Mr. & Mrs. F. Alton Tybout
Miss Elsa Van Slyke
Mr. B. Vinton, Jr.
Miss Nellie B. Walrath
Mr. John Warner
Mrs. F. Lamar Watson
Mr. George A. Weymouth
Mr. & Mrs. Robert V. Witsil
Mr. & Mrs. William A. Worth
Mr. & Mrs. Stuart B. Young

CONTRIBUTOR

Mrs. W. S. Carpenter, III
Mr. & Mrs. H. K. Dugdale
Mrs. W. H. Fenn, III
Mrs. Wm. W. Geddes
Mr. & Mrs. John Hardy
Mr. & Mrs. Clifford Hearn
Mr. & Mrs. Stephen Herrman
Mr. & Mrs. Robert S. Lovett, II
Mr. E. R. Perry
The Lyceum Players, Inc.
Mr. William H. Radebaugh
Mr. & Mrs. Donald Rittenhouse
Mr. Willis Shackelford
Mr. A. J. Taylor, Jr.
Mr. B. Vinton, Jr.
Mr. H. Albert Young
Mr. & Mrs. James Wyeth

FAMILY

Mr. & Mrs. Preston Ayars, Jr.
Mr. & Mrs. James H. Baird
Mr. & Mrs. David K. Barnes
Hon. & Mrs. Bernard Balick
Mr. & Mrs. Stanley Bell
Mr. & Mrs. Wm. W. Bewley, Jr.
Mr. & Mrs. Chester H. Biesterfeld
Mr. & Mrs. Weston H. Blake
Mr. & Mrs. Robert Bliss
Mr. & Mrs. Harold Brayman
Mr. & Mrs. Wm. B. Bridgewater
Mr. & Mrs. Willis F. Brondyke
Mr. & Mrs. Austin A. Brown
Dr. & Mrs. Norman L. Cannon
Mr. & Mrs. Richard D. Chalfant
Prof. & Mrs. Felix M. Cleve
Mr. & Mrs. Malcolm Coates
Mr. & Mrs. Benjamin F. Cohen
Mr. & Mrs. E. H. Cohen
Matthew H. Colquhoun
Mrs. Mildred S. Cook
Mr. & Mrs. William P. Cooke
Claude Corty
Mr. & Mrs. James W. Crary
Mr. & Mrs. Paul E. Crawford
Mr. & Mrs. Allen M. Daley
Mr. & Mrs. A. Edwards Danforth
Mr. & Mrs. James P. Davidson
Mr. & Mrs. J. Simpson Dean, Jr.
Mr. & Mrs. Harry E. Deppert
Mr. & Mrs. Milton L. Draper
Dr. & Mrs. Roger E. Drexel
Mr. & Mrs. David A. Drexel
Mr. & Mrs. Irwin N. Duncan
Dr. & Mrs. William H. Duncan
Mr. & Mrs. Peter del. Dunlap
Mr. & Mrs. Reynolds duPont
Mr. & Mrs. W. C. Eberlin
Dr. & Mrs. E. Fidance
Mr. & Mrs. Stephen M. Fillion
Mr. & Mrs. Floyd H. Fish, Jr.
Mr. & Mrs. A. M. Fortunato
Mr. & Mrs. William A. Franta
Mr. & Mrs. Wm. H. Frederick, Jr.
Mr. & Mrs. John S. Garrett, Jr.
Mr. & Mrs. Marvin S. Gilman
Dr. & Mrs. Carl Glassman
Mr. & Mrs. Hudson Gruwell
Mr. & Mrs. Harry Haldas
Mr. & Mrs. H. Halle
Mr. & Mrs. Taylor Hanavan
Mr. & Mrs. Edmund H. Harven
Mr. & Mrs. Joseph W. Hatch
Mr. & Mrs. Leroy Hawthorne
A. Heisler Family
Mr. & Mrs. William A. Henry
Mrs. Elizabeth P. Hillyard
Mr. & Mrs. John G. Hite
Mr. & Mrs. L. C. Hoffman
Sen. & Mrs. Herman M. Holloway
Mr. & Mrs. Donald F. Holmes
Mr. & Mrs. Joseph C. Hoopes
Mr. & Mrs. Evan K. Houseman
Mr. & Mrs. Edgar S. Huffman
Mr. & Mrs. Ralph K. Iler
Mr. & Mrs. A. M. Isaacs
Mr. & Mrs. Ben R. Johnson
G. H. Johnson
Mr. Richard I. G. Jones
Mr. & Mrs. Richard L. Kane
Mr. & Mrs. Carl B. Kaufmann
Mr. & Mrs. F. Kiefer
Florence E. Kniffen
Antje Koops
Dr. & Mrs. William Kratka
Dr. & Mrs. Wm. Kraut
Mr. & Mrs. William O. LaMotte, III
Mr. & Mrs. Sidney Laub
Mr. & Mrs. Roger M. Levy
Mr. & Mrs. David L. Lewis, Jr.
Mr. & Mrs. Carroll R. Lloyd
Mr. & Mrs. Charles W. Lounsbury
H. David Lunger
Mr. & Mrs. Lawrence H. Lyons
Mr. & Mrs. Lawrence J. MacNamara
Mr. & Mrs. Wlater A. Manns
Mr. & Mrs. Emil Markow
Dr. & Mrs. Mathew McDermott
A. B. Metzners
Mr. & Mrs. Robert Meyer
Dr. & Mrs. Charles L. Minor
Mr. & Mrs. Gilbert P. Monet
Mr. & Mrs. Joseph Monigle
Mr. & Mrs. Robert A. Moosmann
Mr. & Mrs. John S. Morris, II
Mr. & Mrs. Arthur B. Ness
Mr. & Mrs. V. R. Norman
Mr. & Mrs. Ben M. Osburn
Mr. & Mrs. Alan B. Palmer
Mr. & Mrs. J. W. Partridge
Dr. & Mrs. Sidney Pell
Mr. & Mrs. Leon E. Petty
Mr. & Mrs. George W. Pfautz
Mr. & Mrs. Richard E. Poole
Mr. & Mrs. B. W. Redfearn
Mr. & Mrs. Henry A. Riddle
Misses Mary E. and Eleanor M. Riley
Dr. & Mrs. Norman Robinson
Mr. & Mrs. R. B. Rockwell
Mr. & Mrs. Alexander Roe
Mr. & Mrs. Philip A. Roussel
Mr. & Mrs. Harvey B. Rubenstein
Dr. & Mrs. J. Rudnitzky
Mr. & Mrs. Allen C. Rusten
Mr. & Mrs. Richard Salpeter
Mr. & Mrs. Paul L. Salsberg
Mr. & Mrs. Norman S. Salus
Mr. & Mrs. Richard P. Sanger
Mr. & Mrs. Herman E. Schroeder
Mr. & Mrs. Edward E. Schweizer
John A. Scott
Mr. & Mrs. Robert Montgomery Scott
Mr. & Mrs. Mark Sharnoff
Mr. & Mrs. O. L. Shorter
Dr. & Mrs. I. Slovin
Mr. & Mrs. John H. Small
A. Ray Smith
Mr. & Mrs. F. L. Peter Stone
Dr. & Mrs. Q. R. Stottlemyer
Mr. & Mrs. Wm. W. Swayze, III
Mr. & Mrs. John E. Teagarden
Mr. & Mrs. R. J. Tiews
Mrs. J. V. P. Torrey
Mr. & Mrs. F. J. Hardoncourt Trepagnier
Mr. & Mrs. E. J. Trueblood
Mr. & Mrs. Robert S. Truman
Mr. & Mrs. William Tudor
Mr. & Mrs. John Van Brunt, Jr.
Mr. & Mrs. Vincent Verplanck
Dr. & Mrs. Milton S. Wahl
Rodman Ward, Jr.
Dr. & Mrs. Thomas S. Watson
Mr. & Mrs. J. B. Weaver
Mr. & Mrs. Theodore E. Wells
Mr. & Mrs. Herbert M. Wolfson
Mr. & Mrs. N. C. Wyeth
Mr. & Mrs. Bob Wynn
Mr. & Mrs. Charles L. Wyrick, Jr.
Mr. & Mrs. Richard A. Yates
Mr. & Mrs Martin Zwerin

INDIVIDUAL

Mrs. W. H. Adams
Mrs. R. B. Akin
Judith Armstrong
F. Bryan Bailey, Jr.
Miss Mary C. Barlow
P. K. Baumfarten
Sydney Ann Beckett
Marguerite S. Benthall
Miss Joan M. Betz
Sewell C. Biggs
Marcia J. Boone
Robert E. Bowman, Jr.
Alma Brasure
Margaretta Bredin
Rhonda S. Brown
Ruth D. Bryan
Susan P. Burns
Mrs. M. J. Callahan
Mrs. Wm. W. Cann
Mrs. J. Manderson Castle
Victor B. Clarke
Carl Cobin
Mrs. Lola Coffield
Alice L. Coleman
Betty Collins
Catherine Collison
Rev. Harry H. Conner
Penny Contractor
Edward W. Cooch, Jr.
Richard R. Cooch
Miss Audrey R. Cooper
Kenneth M. Corrin, Jr., M.D.
Ruth So. Crossan
Dr. Anthony L. Cucuzzella
Mary A. D'Amico
Mrs. John F. Daley
Richard L. Dayton
Mrs. Elizabeth Decker
Christin K. Demsey
Karen E. Denton
Robert J. DeVenney
Barbara J. DiNardo
Harriet W. Divér
Mrs. Richard F. Eddy
Ruth B. Egan
Mildred Gaddis
Santo Joseph Galatioto
Pamela Gallery
Lawrence Galpin
Elizabeth A. Garrigues
Mrs. Alice W. Gilborn
Miss Sadie Golden
Harry J. Gorman, Jr.
Ms. J. M. Graham
E. Avery Gray
Mrs. Florence Green
W. E. Grisby
Mrs. Charles M. Hackett
Mrs. Victor D. Hanby, Jr.
Jerome J. Hargarten
Mrs. Virginia M. Harper
Selma Hayman
Ms. Kay I. Hays
Henry A. Heiman
Mrs. Arthur W. Hill
Mrs. Roberta S. Hopkins
John F. Horty
Mrs. G. Vernon Huber
L. B. Hyman, Jr.
Miss R. Hynson
Mrs. Harold L. Jacobs
Mrs. W. A. Jenkins
Mrs. John K. Jenney
Catherine J. Johnson
Mrs. Joseph R. Johnson
E. Leigh Johnson, Jr.
Mrs. Kathryn E. Jones
Mrs. W. G. Jones, Jr.
Mrs. Daniel Kelleher
Stanley J. Kersey
Mrs. Virginia J. Kimble
Clara L. Klug
Mrs. Virginia Landon
Amy S. Law
Mrs. John E. Lewis
Dorothy Louise
Robert T. Lynch
Skippy Lyness
Emma Malvido
Martin G. Mand
Ms. Elaine R. Matt
Catherine E. McRae
Marie McNulty
Mrs. Stephen McSweeney
Mrs. A. Kirk Mearns, Jr.
Mrs. L. Sala Meharg
Mrs. J. M. Morris
Dr. Ludwig Mosberg
Mrs. Marlin E. Mowery
Lara Mulholland
Mrs. Ralph M. Nester
Mr. Gilbert K. Nichols
Dr. Peter J. Olivere
Orlando Otey
Mrs. John R. Pailthorp
Mrs. Donald Cargill Pease
Richard W. Pell
Dr. Paul C. Pennock
Elizabeth W. Peterson
Robert N. Peterson
W. S. Peuchen, Jr.
Albert A. Poppiti
David S. Poston
A. Catherine Ralph
John P. Reddington
L. Alberta Regan
J. Reynard
James O. Reynolds
Eleanor G. Rienman
Mrs. Charles A. Rittenhouse, III
Mrs. Bolling L. Robertson
Eve J. Robinson
C. Lawler Roger
Miss Adele Rugg
Mrs. Pearl M. Sadler
Marquerite H. Saltzman
Mrs. Harry C. Sapowith
Hal Schiff
Ms. Winifred Schumacher
Judith P. Schwartz
Gertrude M. Shannon
Miss Josephine C. Sharpless
Anna R. Short
Mrs. Eugene Sigmund
Thomas A. Sinclair
Ann Sklut
Harold L. Springer, III
W. Halsey Spruance
Mildred A. Staats
Mrs. S. R. Stager, Jr.
Mrs. William J. Storey
John A. H. Sweeney
Patricia E. Swift
Eugene J. Szatkowski, M.D.
Joyce E. Taylor
Allen M. Terrell, Jr.
Mrs. Collins Thompson
Adelaide Tinker
Mrs. J. A. Trapnell
Rt. Rev. Andrew Y. Y. Tsu
Dorothy E. Ulrich
Mary R. Vannoy
Ms. Deborah M. Wailes
Florence A. Walls
Mrs. Adele P. Weaver
Elizabeth S. White
Harry L. White
G. M. Wiltbank

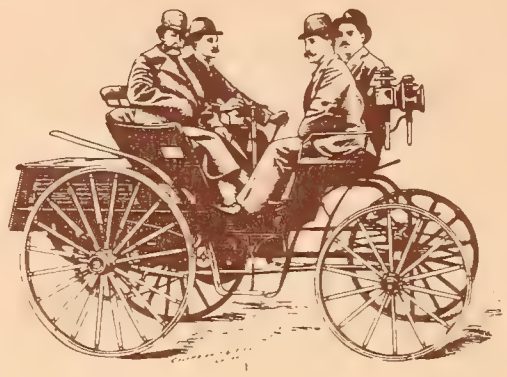
Storm's
SHOES



Enjoy The Classics
And The Latest Styles, Too, At

821 market street
merchandise mart
midway shopping center
concord mall
110 west tenth street (men's store)
springfield mall, pa.

FOR MEN, WOMEN AND CHILDREN



the stars of every show – America's #1 cars and trucks by Delaware's #1 Dealer . . .

COLONIAL

Chevrolet

40th & Market Streets, Wilmington
(Truck Center: 2401 Governor Printz)

FOR ALL YOUR PRINTING NEEDS–

Think Fast

Think *SMALL*

Joseph W. Small Associates, Inc.

OFFSET PRINTER

400 Marsh Road · Wilmington, DE 19809 · 302-764-0345

Congratulations on your expansion!

From the firm who's also in concert with developing Delaware

BH

BELLEVUE HOLDING CO.
1605 Penna. Avenue
Wilmington, DE

BARNYARD GARDENS
INCORPORATED



Watch for the opening of our
YULETIDE SHOPPE
in mid November!
Telephone 239-7114

Quality counts in selecting plants for your outdoor living area. We offer the finest in plants, supplies, and beautification products for the home.

Michael M. Harris *Garden Center Manager*
Richard W. Harris, Jr. *Landscape Architect*

BARNYARD GARDENS, INC.
VILLAGE OF HOCKESSIN, DELAWARE

Open Daily 9:00 to 6:00 Sunday Noon 'til 5:00

Carspecken Scott Gallery

1707 NORTH LINCOLN STREET
WILMINGTON, DELAWARE 19806

Special Thanks
to
SIG ETTINGER
and
BAG & BAGGAGE
for
Fantastic Box Office Support

Stop at Bag & Baggage for tickets to all Opera House activities as well as sporting and entertainment events in Wilmington and Philadelphia.

228 West 9th Street, Wilmington Delaware 19801
302-656-9797

First Station
in the First State
MUSIC • NEWS
SPORTS

WDEL
Radio 115
Wilmington, Delaware

Prescriptions Filled
Individual Attention
Accuracy and Service
Styles to Fit Your Personality



McELHINNEY AND KIRK, INC.
Prescription Opticians

103 WEST 8th STREET
WILMINGTON, DELAWARE
PHONE 656-4862

SUITE 11 PROFESSIONAL BLDG.
AUGUSTINE CUT-OFF
WILMINGTON, DELAWARE
PHONE 652-3583

4561 KIRKWOOD HIGHWAY
MILLCREEK SHOPPING CENTER
WILMINGTON, DELAWARE
PHONE 999-0551

RathsKeller Restaurant
& COCKTAIL LOUNGE

837 Market Street • Wilmington, Delaware

JOHN & CAROL GAMIEL
your hosts

Extend their cordial invitation to you to join them, and enjoy our fine foods served from four menus. Breakfast, Lunch, Dinner and Late Snack after Performances.

Yes . . . We also validate your Municipal Parking Check from 5 p.m. to closing time.

We are just across the street from the Wilmington Municipal Parking Bldg. on Shipley Street.

(Use Our Shipley or Market Street Entrances)

For Dinner Reservations Call 654-0200



Compliments of

David Stockwell

3701 Kennett Pike
Wilmington, Delaware 19807

FINE AMERICAN ANTIQUES



House of Watches

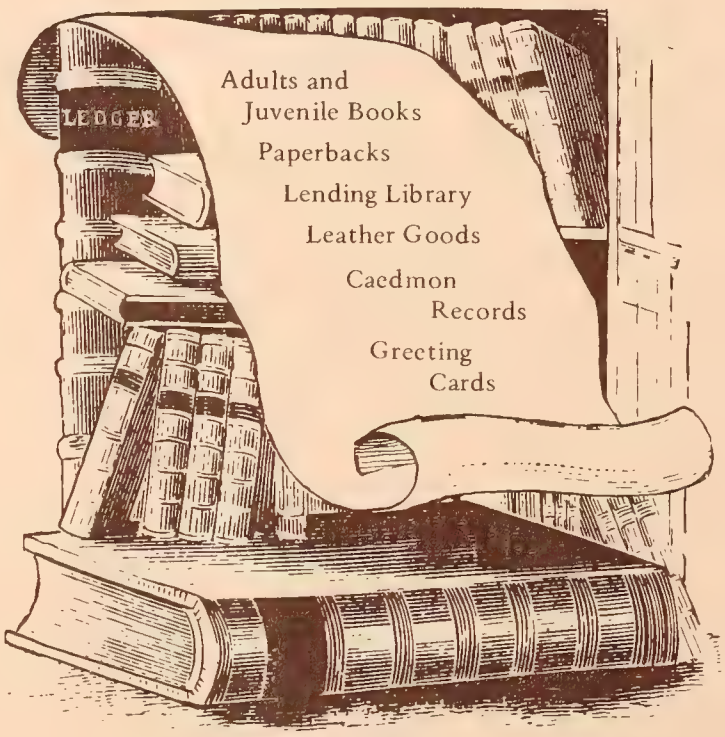
(Two Locations To Serve You)

1301 Washington Street
Telephone 654-7751

and

2505 Concord Pike
Telephone 478-3098

DELAWARE'S ONLY ACCUTRON CENTER



BOOKS
INCORPORATED

3826 Kennett Pike, Greenville, Del. 19807

(302) 652-2617 (302) 652-3209

ROBERT J. PEOPLES, INC.

PAINTING CONTRACTORS

P. O. Box 3051
Wilmington, Delaware 19804

Grand Ole Oprey House
FESTIVAL OF
TRADITIONAL AMERICAN MUSIC

presented by The Grand Opera House and Brandywine Valley Friends of Old Time Music
with the aid of a grant from the Delaware State Arts Council.



DOC WATSON
February 23, 1975

Doc Watson, who will appear on February 23, is now established as the nation's leading exponent of traditional country music. He is both an expert guitarist and singer. Mr. Watson has appeared at most major folk festivals and college campuses in the United States. He brings to his performances the traditions of his family from Deep Gap, North Carolina, in the heart of the Blue Ridge Mountains. His performances range from strickly traditional, through bluegrass to jazz influenced material. Together with his son, Merle, they have recorded extensively. As the present director of Smithsonian Folk Life Division, Ralph Rinzler says, "his impact has been profoundly felt, for there is hardly an artist in folk or country music who combines music and integrity with such total mastery of technic on several instruments and presents the whole with such warmth and honesty."



BILL MONROE
March 6, 1975

On March 6, Bill Monroe, a unique figure in the history of American music, will perform at the Opera House. It was Bill Monroe, of the Monroe Brothers, whose rural Kentucky background enabled him to coalesce these sounds into a highly structured, dynamic form of music in the early 1940's which eventually was styled "Bluegrass". The accepted bluegrass instrumentation, guitar, banjo, mandolin, fiddle and bass, was created by Monroe. Lester Flatt, Earl Scruggs and most of the significant blue grass band performing today are led by someone who at one time played with Bill Monroe's Bluegrass Boys.





RALPH STANLEY

March 27, 1975

The final event in the series will be a performance by Ralph Stanley, on March 27. In 1946, Ralph and his brother Carter formed one of the nation's foremost bluegrass bands and performed professionally for over 20 years. They maintained the pure acoustical instrumental sound and performed the authentic folk ballads and tunes of the Southern Appalachians. Since Carter's death in 1966, Ralph has continued his music emphasizing the more traditional repertoire. His songs demonstrate a powerful blues influence and bring to mind centuries old forms of music. The group also performs rarely heard unaccompanied gospel singing, a nearly lost art.



BUY A SEASON TICKET AND SAVE 16%
It's like getting one show FREE!
(Single tickets: $6, $5, $4)

A Season ticket guarantees you a reserved seat to each performance.
With a Season Subscription, you receive all your tickets at once, no waiting in line at the box office.

SEASON SUBSCRIPTION PRICES

Center Orch/Ctr. Balcony	Side Orch/Side Balcony	Rear Balcony
$15.00	$12.00	$9.00

Please send me_____season tickets at $_____ each.

☐ I have enclosed a check made payable to Grand Opera House, Inc.

Name: _____

Address: _____

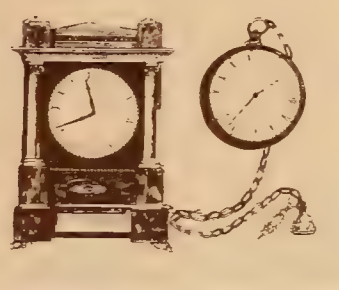
City: _____ State _____ Zip____

Please enclose a stamped, self-addressed envelope or tickets will be held at Box Office.

☐ Check here if you are a member of "Friends of the Grand".

Single tickets go on sale one month prior to each event. ($6, $5, $4)

1950 - 25 Years of Service - 1975



Allemann & Escheu
Jewelers

DISTINCTIVE WATCHES AND CLOCKS

SWISS WATCH TECHNICIANS

907 Orange Street
Wilmington, Delaware 19801 (302) 655-2183

DUTCH CRAFT BUILDERS, INC.
762-3906

Commercial Residential

We treat each job as a challenge whether it be up-to-date playground equipment, a major renovation, or a contemporary built home.

Call us for ideas and drawings concerning your next project.

Meanwhile, enjoy the program.

Herman Hopman, President

BETWEEN THEM
YOU GET A LOT OF
DRAMA.



OTTO DEKOM IN
The Morning News



PHIL CROSLAND IN THE
EVENING JOURNAL



RALPH STANLEY

March 27, 1975

The final event in the series will be a performance by Ralph Stanley, on March 27. In 1946, Ralph and his brother Carter formed one of the nation's foremost bluegrass bands and performed professionally for over 20 years. They maintained the pure acoustical instrumental sound and performed the authentic folk ballads and tunes of the Southern Appalachians. Since Carter's death in 1966, Ralph has continued his music emphasizing the more traditional repertoire. His songs demonstrate a powerful blues influence and bring to mind centuries old forms of music. The group also performs rarely heard unaccompanied gospel singing, a nearly lost art.



BUY A SEASON TICKET AND SAVE 16%
It's like getting one show FREE!
(Single tickets: $6, $5, $4)

A Season ticket guarantees you a reserved seat to each performance.
With a Season Subscription, you receive all your tickets at once, no waiting in line at the box office.

SEASON SUBSCRIPTION PRICES

Center Orch/Ctr. Balcony	Side Orch/Side Balcony	Rear Balcony
$15.00	$12.00	$9.00

Please send me_____season tickets at $_____ each.

☐ I have enclosed a check made payable to Grand Opera House, Inc.

Name: _____

Address: _____

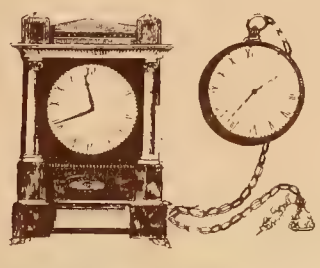
City: _____ State _____ Zip____

Please enclose a stamped, self-addressed envelope or tickets will be held at Box Office.

☐ Check here if you are a member of "Friends of the Grand".

Single tickets go on sale one month prior to each event. ($6, $5, $4)

1950 - 25 Years of Service - 1975



Allemann & Escheu
Jewelers

DISTINCTIVE WATCHES AND CLOCKS

SWISS WATCH TECHNICIANS

IT'S AN OMEGA YEAR

AMERICAN WATCHMAKERS INSTITUTE AWI

907 Orange Street
Wilmington, Delaware 19801 (302) 655-2183

DUTCH CRAFT BUILDERS, INC.
762-3906

Commercial Residential

We treat each job as a challenge whether it be up-to-date playground equipment, a major renovation, or a contemporary built home.

Call us for ideas and drawings concerning your next project.

Meanwhile, enjoy the program.

Herman Hopman, President

BETWEEN THEM YOU GET A LOT OF DRAMA.



OTTO DEKOM IN
The Morning News



PHIL CROSLAND IN THE
EVENING JOURNAL



DELAWARE'S MOST COMPLETE SERVICE CENTERS FOR BUILDING PRODUCTS AND ARCHITECTURAL WOODWORK SINCE 1882

DISTRIBUTED BY:

BROSIUS-ELIASON CO.

508 SOUTH STREET, NEW CASTLE, DELAWARE

Wilmington Office: Thirteenth and Union Streets

TELEPHONE: (302) 328-9481

Compliments of:

ABENDBLUM KENNELS
Pet Care with Love — 378-8400

BARGAIN TIRE CENTER, INC.
3415 Market Street — 764-8900

BEESON FUNERAL HOME
412 Philadelphia Pike — 764-2900

BRANDYWINERS LTD. — No No Nanette — 1975

CANDLELIGHT MUSIC DINNER THEATRE
Miller Road - Arden — 475-2313

DAVIS HAIRDRESSERS
1101 N. du Pont St. — 658-9996

DISCOUNT AND CREDIT CORP

FISHERS
217 W. 9th Street — 654-6292

THE GALLERY AT CENTERVILLE

GEBHART FUNERAL HOME
New Castle, Delaware

THE GOOD EARTH
39 E. Main Street, Newark

GRIEVES • ARMSTRONG • CHILDS

HARDCASTLES — Picture Frames — Art Supplies
417 Shipley, 400 Delaware Avenue

HOTEL DUPONT
Eleventh and Market — 656-8121

HUNT COUNTRY FURNITURE
Route 202 — Elam, Pennsylvania

LA COCINA
Everything for the Kitchen — 655-8407

L. B. MCNATT CO.
Realtors — 2905 Concord Pike

OBJECTS D'ART
Antique Dolls — Antique Jewelry
Independence Mall — Rose M. Capaldi
655-2884, 764-4272

PLAIN AND FANCY
Interiors — Centerville — 656-9901

THE LOUISE SCHOOL OF DANCE
109 Greenbank Rd. — 999-1361, 994-0565

SARAH F. D. MILLER
Piano Studio — 654-9147

THE SHAVING MUG
Men's Hair Stylist

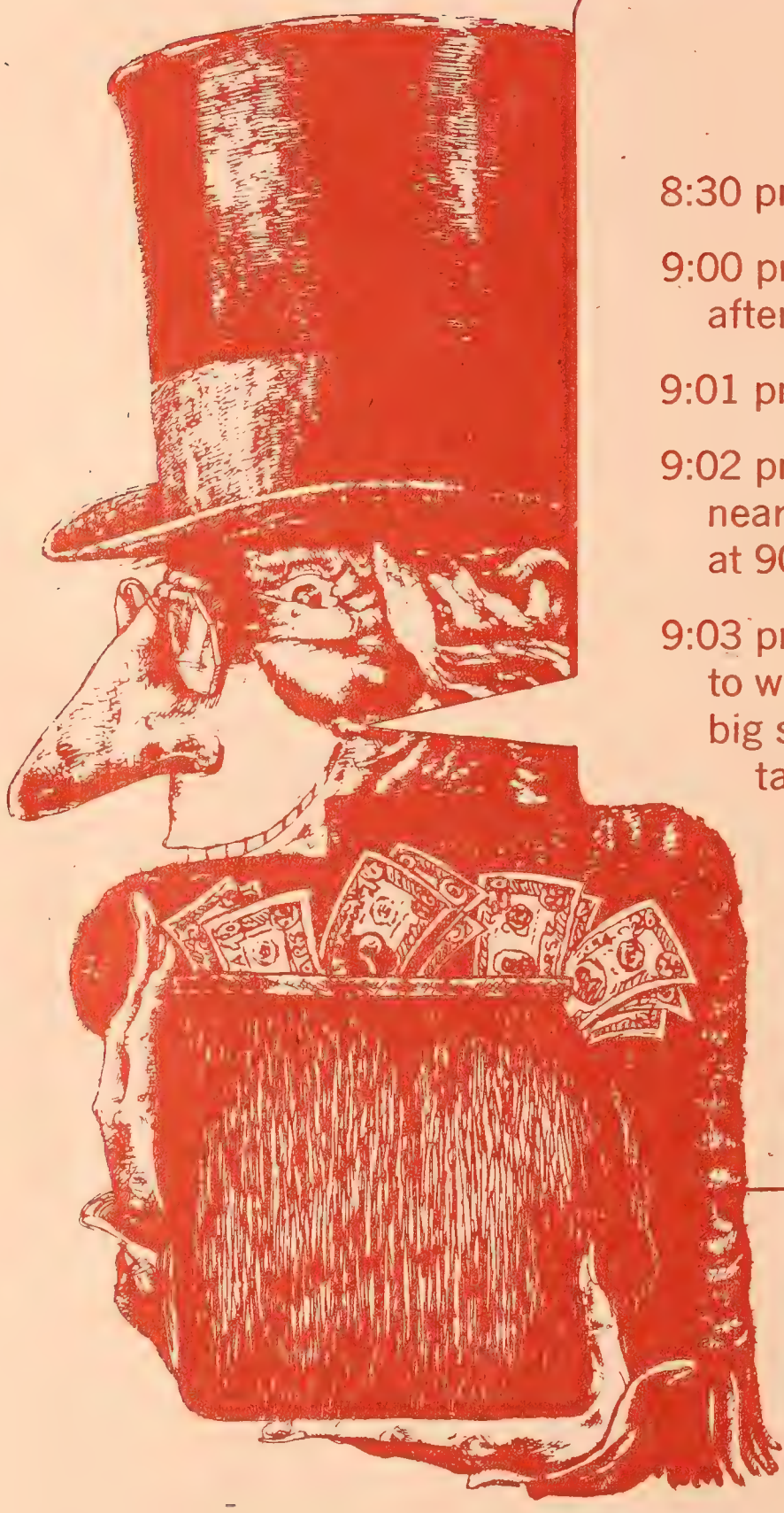
BENJAMIN F. SHAW COMPANY

SHUSTER'S MEN'S STORE
820 Market Street

MARJORIE SPEAKMAN, INC.



910 MARKET STREET WILMINGTON, DELAWARE 19899



8:30 pm: Arrive at Opera House.

9:00 pm: Remember dinner date after concert.

9:01 pm: Search wallet. Empty.

9:02 pm: Rush to Delaware Trust's nearest 24-Hour Banking Center at 902 Market Street.

9:03 pm: Use Key Customer Card to withdraw $150 in cash. I'm a big spender. Could have taken $50 more.

9:04 pm: Back in seat. No one has missed me. I'm the Phantom of the Opera.

24-Hour Statewide Banking: another good reason to check in with the 'bank where people make the difference'

Delaware Trust Company Member FDIC

DELAWARE TRUST

'bank where people make the difference'

Carnegie Hall

NEW YORK JANUARY 1975



Carnegie Hall

January 1975 Schedule of Events

Saturday, January 4, at 8:00
THREE GUITARS
Charlie Byrd, Herb Ellis, Barney Kessel

Friday, January 10, at 8:00
PRAGUE CHAMBER ORCHESTRA
Michel Debost, Flute
Works by Haydn, Mozart, Janáček, Dvořak

Saturday, January 11, at 8:00
AN EVENING WITH JOHN LUCIEN
Special Guests: Stanley Turrentine, George Benson

Sunday, January 12, at 3:00
AMERICAN SYMPHONY ORCHESTRA
Kazuyoshi Akiyama, Conductor
Fourth Symphonies of Beethoven and Bruckner

Monday, January 13, at 8:00
AMALIA RODRIGUES, Portuguese Singer

Tuesday, January 14, at 8:00
ALBERT SCHWEITZER CENTENNIAL CONCERT
American Symphony Orchestra
Richard Westenburg, Conductor
Virgil Fox, Organ; Eugene Istomin, Piano
Bach Choir of Bethlehem
The Columbus Boys' Choir

Thursday, January 16, at 8:00
JANET BAKER, Mezzo-soprano

Friday, January 17, at 8:00
NEW YORK JAZZ REPERTORY COMPANY

Saturday, January 18, at 8:00
BOSTON SYMPHONY ORCHESTRA
Colin Davis, Conductor
Soloists: Janet Baker, Richard Cassilly
Works by Mozart, Mahler (*Das Lied von der Erde*)

Sunday, January 19, at 3:00, 8:00
ARTHUR MacKENZIE, Piano
Works by Tchaikovsky, Mussorgsky, Debussy, James Scott, Scott Joplin, Tom Turpin, Samuel Barber
CORO NACIONAL DOMENICANO

Monday, January 20, at 8:00
MAURIZIO POLLINI, Piano

Tuesday, January 21, at 8:00
JAMES DICK, Piano
Works by Vivaldi-Bach, Beethoven, Schubert, Arno Babajanian, Scriabin, Ginastera

Wednesday, January 22, at 8:00
ISRAEL CHAMBER ORCHESTRA
Gary Bertini, Conductor
Pinchas Zukerman, Violin
Works by Mordecai Seter (First N.Y. performance of *Variations*), Mozart, Bartok, Haydn

Thursday, January 23, at 8:00
GRIGORY SOKOLOV, Piano

Saturday, January 25, at 2:30
SYMPHONY ORCHESTRA
Charlotte Bergen, Conductor
Charles Treger, Violin
All Beethoven program

Saturday, January 25, at 8:00
KEN BOOTHE,
Jamaican singer

Sunday, January 26, at 3:00
BARBARA COOK

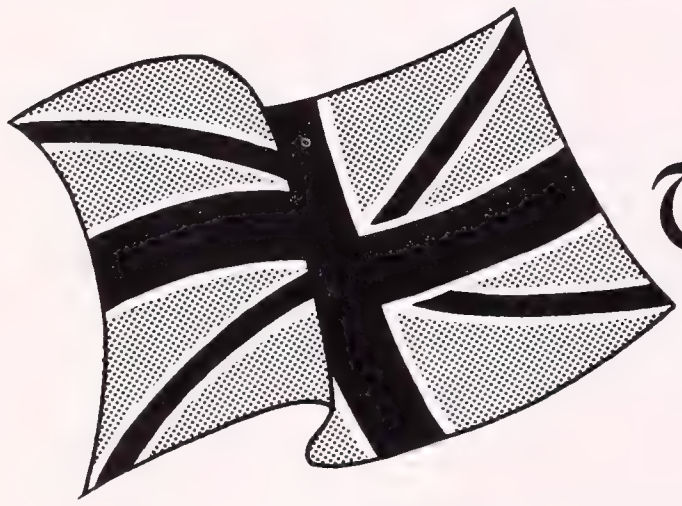
Monday, January 27, at 8:00
MASKED DANCE OF BENGAL: *CHHAU*

Tuesday, January 28, at 8:00
DETROIT SYMPHONY ORCHESTRA
Aldo Ceccato, Conductor
Soloists: Janice Yoes, Elsie Inselman, Henry Grossman, Ara Berberian
Janos Sebestyen, Organ
Wayne State University Symphonic Choir
Works by Janáček (Slavonic Mass) and Dvořak
(*International Festival of Visiting Orchestras*)

Wednesday, January 29, at 8:00
DETROIT SYMPHONY ORCHESTRA
Aldo Ceccato, Conductor
Lorin Hollander, Piano
Works by Bach, Strauss, Shostakovich
(*International Festival of Visiting Orchestras*)

Thursday, January 30, at 8:00
ITZHAK PERLMAN, Violin

Friday, January 31, at 8:00
THE CRUSADERS



The English Pub

900 Seventh Avenue [Between 56 and 57 Streets]
New York City 10019
Telephone [212] 265-4360

Directly across from Carnegie Hall

Authentic English Pub Atmosphere. English & American. Fare at reasonable prices. We feature English Beer on Tap and a complete selection of Wines & Liquor. Private room available for Catered Parties up to 150 people.

An Eating & Drinking Establishment.
Brunch served every Saturday & Sunday from Noon.

OnStage MAGAZINE

Volume 5/Book 5 January 1975

LEWIS FIELDS
Founder and Publisher

Publishers Enterprises Corporation
4405 East-West Highway
Bethesda, Maryland 20014
Tel. 301/986-1966

Z.J. FIELDS
President

BENJAMIN S. HELLER
Vice President

L. FIELDS
Executive Editorial Director

JOSEPH McLELLAN
Senior Editorial Consultant

GARY G. GAY
Graphics Production Manager

JACK RALPH
General Sales Director

National Advertising
Sales Representatives

SALES ARM INC
31 Union Square West
Suite 801
New York, New York 10003
Tel. 212/989-6780

ALTON MILLER
Arena Stage and Kreeger Theater Editor

JEROME FERRAIRA
New Jersey Symphony Editor

SUE DOLAN
Saratoga Fesitval Editor

MARY PORTER
New York City Ballet Editor

PATTE PARKER
Philadelphia Orchestra Editor

OnStage Magazine is published monthly in Washington, D.C. and distributed to the audience free of charge for each performance at:

Carnegie Hall and Carnegie Recital Hall
New York, New York
Arena Stage, Kreeger Theater, National Theatre
Washington, D.C.
New Jersey Symphony Orchestra
New Jersey
Saratoga Performing Arts Center
Saratoga Springs, New York

This Month's Cover: DEER HUNT, Deccan, Bijapur; circa 1665. Courtesy of Asia House Gallery of The Asia Society.

© 1974 by Publishers Enterprises Corporation. All rights reserved. Reproduction in whole or in part of any contents herein is prohibited without written permission. Subscription rates for each theatre: U.S.A. and possessions-$15.00 per year; Canada-$18.00; Europe and elsewhere-$20.00. This magazine printed in the U.S.A.

Carnegie Hall 1974-1975 SEASON

THE CARNEGIE HALL CORPORATION

Isaac Stern, *President*
Hon. Frederick W. Richmond, *Chairman of the Board*
Richard A. Debs, *Chairman, Executive Committee*
Col. Harold Riegelman, *Vice President and General Counsel*
Eugene M. Becker, Harry Van Arsdale, *Vice Presidents*
Lucien Wulsin, *Treasurer*
Raymond S. Rubinow, *Secretary*
Donald L. Baraf, *Assistant Secretary*

Board of Trustees

Martina Arroyo
Hon. George W. Ball
Eugene M. Becker
Norton Belknap
T. Roland Berner
Julius Bloom
Richard A. Debs
James S. Deely
Jack deSimone
Hon. Abe Fortas
Hon. Roy M. Goodman
Mrs. Dorothy Hirshon
Laurence C. Leeds, Jr.
Hon. MacNeil Mitchell
Mrs. George W. Naumburg
Hon. Frederick W. Richmond
Col. Harold Riegelman
Raymond S. Rubinow
Lewis Rudin
Constantine Sidamon-Eristoff
Aye Simon
Joseph E. Slater
Isaac Stern
Roger L. Stevens
Harry Van Arsdale
Hon. Robert F. Wagner
Mrs. Philip Wise
James D. Wolfensohn
Lucien Wulsin

Honorary Trustees

Leonard Altman
Marian Anderson
Robert S. Benjamin
Mrs. Marshall Field
Jacob M. Kaplan
Mrs. Albert D. Lasker
Hon. John V. Lindsay
John Barry Ryan III
Norman K. Winston
David L. Yunich

Julius Bloom, *Executive Director*
Ronald J. Geraghty, *Controller*
Peter W. Smith, *Operations Administrator*
Richard A. Mead, *Head, Development Office*
Stewart J. Warkow, *House Manager*
Roger Villeneuve, *Associate House Manager*
Ioana Satescu, *Booking Manager*
Gilda Barlas Weissberger, *Associate Booking Manager*
Nathan Posnick, *Box Office Treasurer*
Judith Arnold, *Head, Programming Office*
Richard Gottlieb, *Head, Publicity Office*
Wilson R. Utter, *Building Superintendent*
Hess, Segall, Popkin, Guterman, Pelz & Steiner, *Counsel*



VIBHISHANA JOINS RAMA'S MONKEY AND BEAR ARMY
Punjab Hills, Guler; circa 1725-1730
Courtesy of Mr. George P. Bickford

RAMAYANA

By JANAKI PATRIK

In recent years American audiences have had many chances to become familiar with a great Indian epic, the *Ramayana.* Kathakali classical dance dramas from Kerala, Bharata Natyam classical dances from Madras, court dances from Bali, Indian classical singing and the Indonesian shadow puppet theatre are but a few of the eastern art forms which have presented episodes from the *Ramayana* to American audiences. We have even heard the Indonesian *Ketjak—Ramayana* monkey chant—used as background music in part of the Italian film maker Fellini's *Satyricon.*

Why does the *Ramayana*—most of which appears to be the work of a single poet living just prior to the beginning of the Christian era—continue to serve as a major source of inspiration to eastern artists? Why does the common man in India and other eastern countries still love characters from the *Ramayana* with deep personal devotion? And why does the *Ramayana* fascinate a growing number of westerners? Outlining the major characters and action of the epic will begin to answer these questions.

On the eve of his coronation, Rama, prince of the small northeastern kingdom Ayodhya, is deprived of his kingdom by the machinations of his stepmother and condemned to fourteen years of exile in the forest. He departs with two faithful companions, his wife Sita and brother Lakshman.

One day Sita sees an enthralling golden deer, and she asks Rama to catch it for her. He follows the deer deep into the forest, and when the deer calls out for Lakshman in Rama's voice, Lakshman also joins the chase. Left alone, Sita gives food to a wandering holy man, who then turns into the ten-headed demon Ravana and carries Sita away to his kingdom on Lanka (Ceylon). Meanwhile, the golden deer assumes its real demon form, Rama and Lakshman realize that they have been deceived by evil, and they return to their forest hermitage to find Sita gone. Rama and Lakshman travel far south, enlisting the aid of a monkey king, his

Saturday Evening, January 18, 1975, at 8:00

Carnegie Hall
1974-1975 SEASON NEW YORK

The Carnegie Hall Corporation
presents the

NINETY-FOURTH SEASON 1974-1975

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*
COLIN DAVIS, *Principal Guest Conductor*

COLIN DAVIS Conductor
JANET BAKER Contralto
RICHARD CASSILLY Tenor

MOZART *Symphony No. 29 in A Major, K. 201*
Allegro moderato
Andante
Minuet
Finale: allegro con spirito

INTERMISSION

MAHLER *Das Lied von der Erde* [*The Song of the Earth*]
for Tenor, Contralto and Orchestra

Das Trinklied vom Jammer der Erde
(The drinking song of earth's sorrow)

Der Einsame im Herbst
(The lonely one in autumn)

Von der Jugend (Of youth)

Von der Schonheit (Of beauty)

Der Trunkene im Fruhling
(The drunken one in springtime)

Der Abschied (The farewell)
JANET BAKER and RICHARD CASSILLY

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

BALDWIN PIANO

DEUTSCHE GRAMMOPHON and RCA RECORDS

Symphony No. 29 in A Major, K. 201 /by Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg; died: December 5, 1791, Vienna

The date on the manuscript of this composition is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others. Mozart was eighteen and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund. The fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Writing symphonies for princes, young Mozart often seemed to make fun of ceremony. This one has none at all. It is still a favorite, and naturally so, for it is the most direct and personal symphonic expression of the lad of eighteen, written with the true simplicity and disregard for show which was natural to him. It is really a string symphony lightly colored by oboes and horns, moderate in tempi. There is not a single proclamation. It begins with a quiet string figure which builds with a series of sequences to a comfortable forte and proceeds in like vein. The development is close and flowing. The *Andante* is a delicate song by the muted strings; the *Minuet* is built on a rhythmic figure, which ends the movement with unexpected suddenness in the winds. This is a symphony of abrupt endings, making concise witty points and having no use for reiterated cadences. The *Allegro con spirito* moves in a light, rapid 6/8 beat, with staccato punctuation to an amusingly sudden end. Mozart leads us to expect a long, dominant-tonic peroration but breaks off and gives us an upsweeping scale and two short chords.

Das Lied von der Erde [The Song of the Earth] /by Gustav Mahler

Born: July 7, 1860, Kalist; died: May 18, 1911, Vienna

Mahler derived (and did not hesitate to adapt) his texts for *Das Lied von der Erde* from Hans Bethge's *The Chinese flute,* a German translation of Chinese poems dating back something over a millennium. In the Bethge version they are already suffused with world-weariness, but Mahler added still more emphasis on the joys of withdrawal from the temporal plane—sometimes even repeating sentiments he had expressed in his very earliest writings. Paul Stefan puts it succinctly: "A splendid, delicate, yet earth-born perfume of melancholy rises from these pages. It is as though one had entered into a kingdom of hopelessness, whose benumbing atmosphere one cannot escape. Mahler was so impressed by the book that he chose seven of these poems and translated them into his language. He not only clothed them with music; he also remodeled Bethge's words, as he felt and needed them."

Five of the six movements in *Das Lied von der Erde* are settings of individual poems. For his finale Mahler combined two under an omnibus subtitle of his own devising, with an intervening orchestral interlude. The original sources are as follows: Nos. 1,3,4 and 5 are from poems by Li-Tai-Po (702-763); No. 2 is from a poem by Tschang-Tsi (c. 800); No. 6a is from a poem by Mong-Kao-Yen (eighth century); No. 6b is from a poem by Wang-Wei. The subtitle invites comment for another, quite unrelated reason. Note that Mahler, mindful of Beethoven and Bruckner before him, pointedly eschewed any numerical designation for this music. To be sure, he did subsequently compose a Symphony No. 9, which he was wont to speak of mischievously, perhaps sardonically, as his 'Tenth'—and chronologically it was. The terrible irony is that Mahler did not live to hear either of his 'Ninths'; he was six months in his grave when the premiere of *Das Lied von der Erde* was given in Munich on November 20, 1911, Bruno Walter conducting.

A brief overview of Mahler's programmatic layout may be helpful. It should not be untoward to say first that the title is not meant to be taken literally. It is not the earth that sings in this music. The work is not about nature at all. Rather, it attempts to sum up (there seems to be no less grandiloquent way of saying this) an artist's philosophy of human existence. To this end the texts are carefully ordered. No. 1 is frankly epicurean; earth will endure, not man. No. 2 is retrospective; the old poet despairs of finding love again, and longs for rest. No. 3 reflects the merriment of youth in the watery mirror of a pond. No. 4 tells of lovers wandering through an enchanted landscape. No. 5 returns to pessimism; life is a dream, so let us sleep the sleep of drunkeness. No. 6 finds the poet perceiving the world in a deep sleep, yearning to find his friend so that he may bid him farewell, resolving to seek happiness away from home no more, and resignedly awaiting his end.

The unfoldment of *Das Lied von der Erde* is so 'right' that one shrinks from dissecting this exquisite musical organism merely to have its internal perfection attested. The prevailing tonality, for those who care, is A minor; thus the listener is not unprepared for the nakedness of C major at that point where the final bars join with infinity. A distinctive motto of three notes — A-G-E, descending—may be discerned in all six movements, though it is frequently elusive (so that, for example, an inversion of it appears at the outset of no. 3).

Of course it is no accident that the textual glances backward to youth, beauty, and spring evoke an earlier Mahler stylistically. As usual with this master builder the last movement is the broadest, synthesizing all that has gone before. In the opening measures of the finale yet another metamorphosis of the motto summons the blackest depths of grief. At the end, *ad astra per ardua,* the same music is scaling heavenly heights. How it gets there can be described, as a voyeur might have described Venus de Milo. Fortunately, the language of the cosmos comprises more than words.

---

program note copyright 1969 by James Lyons

1. Tenor solo

DAS TRINKLIED VOM JAMMER DER ERDE

The Drinking Song of Earth's Sorrow

See how it gleams, with golden enticement,
But drink not yet, I'll sing you my song!
I sing of sorrow, but laughter
Within your heart must give answer.

When such sorrow comes,
Dry is the soul, its gardens are withered,
Fading and dead the pleasure of our song.
Life is only twilight, so is death.

Host, I salute you,
Your cellar hides a treasure of gold in its veins,
But I have a treasure of my own.
To strike the lute and to drink the winecup,
These are the things that best consort together.
A brimming cup of wine, when hearts beat faint,
Is better than all the kingdoms of the earth.
Life is only twilight, so is death.

The blue of heaven is unchanging,
And unchanging the earth rolls onward
And blossoms in spring.
But thou, O man, how long livest thou?
Why, not one hundred years canst thou take pleasure
In all the rotten fruit of life's long vanity.

See there! over there!
In the moonlight, in the churchyard,
Gibbers a ghost with evil in its shape.
It is a monkey! Hear him,
How his howling sounds strident
In our life's sweet scented morning.
So raise your cups, the time has come, companions,
Empty your golden cups to the heel!
Life is only twilight, so is death.

2. Contralto solo

DER EISAME IM HERBST

The Lonely One in Autumn

Grey autumn mists are drifting off the sea
And, touched with frost, the grass stands stiff and brittle
As if some artist hand had scattered powder,
Dusting on every leaf the finest jade.

The scent of summer flowers is forgotten,
A chilly wind blows crackling stalks together.
Soon will the leaves of fading lotus-blossoms
Display upon the pond their golden span.

I, too, feel weary. See my flick'ring light
Burns low and lower, it is time to go to sleep.
I come to you, truest house of quiet,
O give me sleep, for I have need of rest.

My tears flow on in lonely desolation.
The autumn seems in my heart to be eternal.
O love's warm sunshine, have you gone for ever
And will my burning tears be never dried?

3. Tenor solo

VON DER JUGEND

Of Youth

In the water, on a little island
All of green and egg-shell china,
Stands a dainty summer-house.

Like the tiger's back a-curving
Springs the arch of jade to cross it,
To this summer-house of dreamland.

In the parlour friends are sitting,
Clad in silk, and drinking, chatting,
Writing endless little verses.

How their silken sleeves are slipping.
How their silken caps sit perching
On those jolly heads a-wagging!

In the tiny, tiny pattern's
Quiet, quiet pool of water
See the world reflected lies
In mirror marvelous.

All those friends are topsy-turvy
In that world of egg-shell china,
In that dainty summer-house.

Like a sickle moon the bridge is,
Upside down its arches; while the friends
In silk and satin, drink and chatter.

4. Contralto solo

VON DER SCHONHEIT

Of Beauty

See the maidens picking flowers,
Picking lotus flowers by the grassy river banks.
In the bushes and leaves they hide themselves.
Gathering flowers,
Gather flowers in their laps
And calling one to the other in teasing fun.

See the sunshine weaves a web around them,
Mirrors all their laughing grace in water.
Sunshine mirrors all their slender beauty,
Mirrors their sweet eyes in water,
And the winds of spring with soft caresses
Waft on high their flowing silken sleeves,
Bear the magic of their pleasing odour through the air.

O, see, a company of lovely lads
Comes riding along the bank on prancing horses,
Shining far off like the sun at noonday;
See, through the leafy lanes of silvery willows
Trots that gallant young company!

The horse of one of them delighted
Wheels and neighs, curvetting round;
Over all the flowers trample heavy hoofbeats,
As they bruise in sudden storm
The tender hidden blossoms.
How their manes toss in tangled riot,
Breathing fire from steaming nostrils.

See, the sunshine weaves a web around them,
Mirrors all their laughing grace in water.
And the fairest of those lovely maidens
Sends a parting glance of longing love
(For her proud demeanour is all pretending).
In the sparkle of her lustrous glances,
In the darkness of her flushing cheeks,
That stabbing pain of love's awakening vibrates still.

5. Tenor solo

DER TRUNKENE IM FRUHLING

The Drunken One in Springtime

Since life is nothing but a dream
Why toil and sweat away?
I drink until my belly's full
And laugh the livelong day!

And when there's no more room inside,
I've drunk so hard and deep,
I roll along to home and bed
And sleep a lovely sleep!

What's that I hear that wakes me? Hark!
A bird sings in the blue.
I'll ask him if the spring has come.
(My dream, has it come true?)

The twitters answer 'Yes, it's here!'
The spring is here as fresh as anything!
I look and look and listen hard,
The birds all laugh and sing.

I fill myself another glass
And drink with deep content,
And sing until the moon lights up
The darkling firmament.

When I'm too tired to sing my songs
I'll sleep, forgetting pain,
For what's the silly spring to me?
Let me get drunk again!

6. Contralto solo

DER ABSCHIED

Farewell

The sun is setting out beyond the mountains
And evening peace comes down in every valley
And shadows lengthen, bringing cool relief.
O see, like some tall ship of silver sails.

The moon upon her course, through heaven's blue sea.
I feel the stirring of some soft southwind
Behind the darkling pine-wood.
The stream sings as it wanders through the twilight,
As evening waxes the flowers grow pale.
The earth breathes gently, full of peace and sleep,
All our longings sleep at last.
Mankind, grown weary, turns homeward,
That in sleep, forgotten joy and youth it may recapture.

The birds with open eye roost in the branches.
The world now sleeps.
The air is cool within the pine-wood's shadow
Here will I stand and tarry for my friend. I wait

The birds with open eye roost in the branches.
The world now sleeps.
The air is cool within the pine-wood's shadow
Here will I stand and tarry for my friend.
I wait for him to bid the last farewell.
O how I long, my friend, once more to see thee,
To share the heavenly beauty of this evening.

Where art thou? I have been long alone.
I wander up and down and make my music
O'er pathways that are paved with tender grasses.
O Beauty, O life of endless loving.
Wild delirious world.

ORCHESTRAL INTERLUDE

He lighted down and proffered him the cup,
The parting cup.
He asked him whither he was faring
And questioned why, why it must needs be so.

He spoke, and his voice was veiled:
O my friend, while I was in this world
My lot was hard.
Where do I go? I go, I wander in the mountains,
I seek but rest, rest for my lonely heart.
I journey to my homeland, to my haven.

I shall no longer seek the far horizon.
My heart is still and waits for its deliverance.
The lovely earth, all, everywhere,
Revives in spring and blooms anew,
All, everywhere and ever, ever,
Shines the blue horizon,
Ever...ever...

English translation by Steuart Wilson
Copyright © 1942 Universal Edition (London) Ltd.
Reprinted by permission of the publisher
Theodore Presser Company, sole representative
USA, Canada, Mexico

Program Notes by JOHN N. BURK
© 1975 by the Boston Symphony Orchestra Inc.

The next concert by the Boston Symphony Orchestra will take place on Saturday, March 15, 1975 at 8:00, when Seiji Ozawa will conduct Messiaen's *Turangalila-Symphonie for Piano, Ondes Martenot and Orchestra.* Guest soloist will be Yvonne Loriod, piano, and Jeanne Loriod, ondes Martenot.

ABOUT THE ARTISTS

COLIN DAVIS, Principal Guest Conductor of the Boston Symphony Orchestra, is Musical Director of the Royal Opera House, Covent Garden. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of *Don Giovanni.* He was shortly afterwards appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German premiere of Britten's *War Requiem,* and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan and Australia.

In 1967 Colin Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinquished at the end of the 1970-1971 season to take up his duties at Covent Garden. He now divides his time in England among Covent Garden, the London Symphony Orchestra where he was recently appointed Principal Guest Conductor, and guest appearances with the B.B.C. Among the world's leading orchestras he has conducted are the Israel Philharmonic, the Philadelphia Orchestra, The Montreal Symphony, The Toronto Symphony, the Los Angeles Philharmonic and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of *Peter Grimes, Wozzeck,* and *Pelleas et Melisande.* Colin Davis records exclusively for Phonogram.

JANET BAKER was born in York and trained in London. She came to prominence a little more than a decade ago when she made her first tour of France, Sweden and the U.S.S.R. with Benjamin Britten's English Opera Group. She sang in the United States for the first time in 1966, and has been a regular visitor to this country in the years since, in recital and orchestral appearances. During the 1971-1972 season she sang a recital of duets with Dietrich Fischer-Dieskau, accompanied by Daniel Barenboim, at Carnegie Hall. Janet Baker has received an honorary doctorate of music from the University of Birmingham in England and was designated a Commander of the Order of the British Empire by Queen Elizabeth II in 1970. Her repertoire ranges from the baroque to the contemporary, and her many recordings are on the Angel, Argo, L'Oiseau-Lyre and Everest labels. Her first appearance with the Boston Symphony was in October of 1972 when she sang in performances of Berlioz' *Nuits d'été.*

RICHARD CASSILLY, who last appeared with the Boston Symphony in a performance of Verdi's *Otello,* began his musical training at the Peabody Conservatory in Baltimore. He then moved to New York and spent a season in the Opera Department of the Berkshire Music Center at Tanglewood. After making his professional debut with the Pittsburgh Symphony, he joined the original Broadway production of *The Saint of Bleeker Street.* This led to his engagement by the New York City Opera, where he sang for eleven consecutive years. Meanwhile, he was engaged to sing with the major opera companies, symphony orchestras and music festivals in North America. During the last few years Richard Cassily has sung regularly in opera houses in Europe, including the Deutsche Oper of West Berlin, the Hamburg State Opera, the Opera of the Royal Theatre in Geneva, and the Royal Opera House at Covent Garden. In this country he has sung with the Metropolitan Opera, the San Francisco Opera, the Houston Symphony and the Minnesota Orchestra.



COLIN DAVIS
"The Composer's Choice"

PHILIPS

MOZART:
COSI FAN TUTTE
Caballe, Baker, Gedda, Ganzarolli, Cotrubas, Van Allan; Chorus & Orchestra of the Royal Opera House, Covent Garden
6707.025

TIPPETT:
CONCERTO FOR ORCHESTRA;
FOUR RITUAL DANCES FROM "THE MIDSUMMER MARRIAGE"
Orchestra of the Royal Opera House; London Symphony Orchestra 6580.093

BERLIOZ:
SYMPHONIE FANTASTIQUE
Concertgebouw Orchestra 6500.774
Cass. 7300.313

BERLIOZ:
LA DAMNATION DE FAUST
Gedda, Bastin, Veasey;
London Symphony Orchestra 6703.042
O.R. 43042

BEETHOVEN:
SYMPHONIES NOS. 5 & 8
BBC Symphony Orchestra 6500.462
Cass. 7300.252 O.R. L 45462

TIPPETT:
SYMPHONY NO. 3
Harper, soprano;
London Symphony Orchestra 6500.662

Philips Imports. Because excellence is priceless.

A Product of Phonogram, Inc.

PHILIPS

Carnegie Hall

DIRECTORY OF
FACILITIES AND SERVICES

Box Office (247-7459) Hours: 10 A.M. to 5 P.M.—Monday through Saturday; 12 Noon to 5 P.M.—Sunday and legal holidays. Note: the Box Office is not open on Sundays and legal holidays when there is no performance in the Hall. Box Office hours are extended to 8:30 P.M. on weekdays when there is to be a performance that evening.

Cafe Carnegie is located on the main floor to the left of the Parquet. Food, liquors and soft beverages are served before, during and after each concert. Cafe Carnegie also provides an elegant setting for receptions held in conjunction with concerts and other events in Carnegie Hall. For information call 586-6208.

Refreshment bars are located on the 2nd Tier, Dress Circle and Balcony floors.

Elevator service to the Dress Circle and Balcony is available in the foyer of the Carnegie Hall Studio entrance at 154 West 57th Street.

Smoking and the lighting of matches are forbidden in any part of the Hall. Smoking is permitted only in the Cafe Carnegie, at the refreshment bars and in the lobbies.

Public telephones are located off the Parquet on the Seventh Avenue side, in the 57th Street lobby (studio entrance), in the ladies' lounge on the First and Second Tier levels.

Lost and found articles should be reported or turned in at the House Manager's Office at the 56th Street Entrance. Or call 265-9651.

Men's rest rooms are off the Parquet, on the 2nd Tier level and off the Dress Circle and Balcony.

Ladies' rest rooms are on all levels of the Main Hall.

A wheelchair may be obtained for use from the street to seat locations. For information, call House Manager's Office, 247-1350.

The management is not responsible for personal apparel or other property of patrons unless these items are checked. Patrons are advised to take coats and wraps with them whenever they leave their seats.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the House Manager.

The taking of photographs and the use of recording devices is strictly forbidden.

For rental information Call or write: 247-1350, Booking Manager, Suite 100, Carnegie Hall, 154 West 57th Street, New York, New York 10019.

minister Hanuman and their army of monkeys and bears. At last they reach the southern tip of India, build a bridge to Lanka, destroy Ravana and his demon army and rescue Sita, who has withstood Ravana's demon trials and remained faithful to Rama. Rama, Sita and Lakshman return to a joyful Ayodhya,where Rama rules as king for many years.

In one sense the *Ramayana* probably allegorizes real historic events. Rama's travels south and his conquests of demons can be interpreted as the movement of Aryan civilization deep into the primitive subcontinent. Many episodes in the story emphasize that just rule and stable society must be established over anarchy: the monkey army joins Rama when he helps their king regain his throne from an evil brother; Rama puts Ravana's righteous brother on Lanka's throne; and finally,Rama returns to Ayodhya to claim his legitimate throne.

Interesting as these speculations may be, we will leave them to historians and move on to more aesthetic and emotional considerations. In India and other eastern countries, the *Ramayana* is known to even the most lowly man in the most remote village. Folk and puppet theater have told him about Rama, just as classical theater and dance have told his city cousin. For him as well as for his sophisticated cousin, the *Ramayana* personifies some of the most basic,universal human hopes and fears. Sita is the paragon of a pure and faithful wife; Lakshman of the loyal brother; Hanuman of the stong, obedient servant;and Rama of the just king, devoted husband and victorious warrior. Ravana and his many fellow demons embody the strength, craft, deception and repulsive ugliness of evil.

But the *Ramayana* has not lived for centuries in the hearts and minds of millions as a boring, didactic moral tale. It has all the elements which make fairy tales and folk magic so everlastingly endearing. Good triumphs over evil with comforting consistency. Rama wields a divinely powerful bow whose arrows always reach their mark. Ravana seems invincible—when one of his ten heads is cut off, another immediately grows back to replace it—until Rama discovers the secret and shoots Ravana in his navel, where his nectar of life is stored. The monkeys build a bridge on water. Lakshman is fatally wounded, but magically restored to life. Fairy



Bravo!

Exprinter and
Holland America Cruises
present another
Music Festival at Sea

Opus VI

aboard the
Luxury Cruise Ship

Rotterdam

May 31-June 7, 1975
to Nassau and Bermuda
from New York
7 days $490. to $820.*

FEATURING:

Gina Bachauer, Pianist
Rudolph Firkusny, Pianist
Jerome Lowenthal, Pianist
Jan Peerce, Tenor
Ruggerio Ricci, Violinist
Eleanor Steber, Soprano
Charles Treger, Violinist
Tokyo Quartet
Christine Walevska, Cellist
Boris Goldovsky, lecturer
Robert Sherman, lecturer

A glorious week of beautiful music performed by world-famous artists . . . soft sea breezes and luxury vacation living aboard the world's Number One cruise liner . . . with unhurried visits to friendly, lovely Nassau and Bermuda.

Reservations are limited. For additional information, please mail coupon.

*Rates per person, based on double occupancy and subject to availability. The SS Rotterdam is registered in the Netherlands Antilles.



Send coupon to: OPUS VI
Exprinter—Dept. C
500 Fifth Avenue,
New York, N.Y. 10036
Tel: (212) 244-7856

Name

Address

City State Zip

TCHERNOV

ART GALLERIES



Cuca Romley "Place Furstenmberg"

LEFT OF CARNEGIE HALL

OPEN
MONDAY - SATURDAY
10 AM TO 7 PM

SUNDAY & HOLIDAYS
1 PM TO 6 PM

140 WEST 57th STREET
NEW YORK CITY 10019
212 765-3660

MAJOR CREDIT
CARDS HONORED

CUSTOM FRAMING AVAILABLE

RODGERS



THE CONCERT HALL ORGAN
For Church, Synagogue or Home

ALTENBURG
PIANO HOUSE
1150 East Jersey Street · Elizabeth, New Jersey 07201 · (201) 351-2000
Your Representative for RODGERS, RUFFATTI, and GEMINI organs

tale paradoxes are embodied in the golden deer who is an evil demon and the holy man who is ten-headed Ravana.

Examples of magic and miracle abound in the *Ramayana.* But they do not estrange the common man. Rama and other characters in the tale share emotions—and even weaknesses and fallibility —familiar to every human. After all, the whole odyssey in the latter part of the epic occurs because pure Sita wants that golden deer and wise Rama runs after it!

The *Ramayana* lives for Hindus today not only in art, literature, dance and drama, but also in the greatest festival of the year—Divali, the festival of lights. It commemorates the welcome which the people of Ayodhya gave their rightful king and his followers, by lighting the entire city with endless numbers of tiny candles. Divali is as important to the Hindu as Christmas is to the Christian. It has become the occasion for general rejoicing and sharing with friends.

We will have yet another chance to see dance episodes from the *Ramayana* when The Carnegie Hall Corporation and The Performing Arts Program of the Asia Society present "Chhau, Masked Dance of Bengal" on January 27, at 8:00p.m. Originating as folk dance among Bengal farmers, Chhau dance constantly reminds us of its humble origins when characters jump into the air and land on their knees. Rama among the farmers was certainly far from the concert stage and academic classroom! Yet when this remote dance was discovered very recently, its breadth of subject matter and intricacy of technique were so great that it was acknowledged as a classical dance form.

Fertile source of art, sublimation of human emotion, origin of the greatest Hindu festival—the *Ramayana* lives on far beyond the rich details of its story line.

Ms. Patrik has been a student of Indian dance and culture for many years and is a disciple of Birju Maharej, greatest of the Indian Kathrak dancers, who performed at Carnegie Hall last year.

Just a short walk from this theater gets you to a one in a million restaurant

Where you can get light snacks after the show. Or complete dinners (from 4.95). Fondues (cheese, beef, chocolate). Quiche Lorraine. Cheese, fruit and sausage snacks. Wine. Cocktails. Rich desserts. Lots more.

La Fondue. Just a few blocks away on 55th Street. Between 5th and 6th Avenues. As long as you're in the neighborhood, drop in.

lafondue

43 West 55 St., N.Y.C. 581-0820



La crêpe

Charming. unique restaurants serving 110 varieties of authentic French crêpes at moderate prices.

B'way at 67 St./ 57 W. 56 St.
158 W. 44 St./3rd Ave. nr. 58 St.
15 Greenwich Ave./59 Nassau St.



Directly Imported from CHINA marvelous HOLIDAY GIFTS

multi-color silk hand-embroidered Chinese Christmas Tree Ornaments

SILK GOWNS•JEWELRY•BOOKS•PAINTINGS

Chinese Emporium

154 West 57th Street
(212) PLaza 7-8555

VISIT US AFTER THE CONCERT

BOUI-BOUI RESTAURANT

An authentic Parisian cafe with good, hearty food, roguish atmosphere and moderate prices.

69 WEST 55th ST. Tel.: 586–0004

Carnegie Hall

INTERNATIONAL FESTIVAL OF VISITING ORCHESTRAS

EVENINGS AT 8:00

Tuesday, January 28

Detroit Symphony

Aldo Ceccato CONDUCTOR

Dvorak *Symphony No. 8* Janáček *Slavonic Mass* with Janice Yoes, soprano, Elsie Inselman, mezzo-soprano, Henry Grossman, tenor, Ara Berberian, bass-baritone, Janos Sebestyen, organ, Wayne State Symphonic Choir

Wednesday, January 29

Detroit Symphony

Aldo Ceccato CONDUCTOR
Lorin Hollander PIANO

Bach *Piano Concerto in D Minor*
Strauss *Burleske* for piano and orchestra
Shostakovich *Symphony No. 9*

Tuesday, February 4

Cleveland Orchestra

Lorin Maazel CONDUCTOR
Rafael Orozco PIANO

Barber Overture to *The School for Scandal*
Chopin *Piano Concerto No. 2*
Strauss, also Sprach Zarathustra

Tuesday, February 11

Cleveland Orchestra

Lorin Maazel CONDUCTOR
Mayumi Fujikawa VIOLIN

Prokofieff *Symphony No. 7*
Glazunoff *Violin Concerto*
Bartok Suite from *The Miraculous Mandarin*

Wednesday, February 19

Baltimore Symphony

Sergiu Comissiona CONDUCTOR
Leon Fleisher PIANO

Berlioz *March Troyenne* from *Les Troyens*
Prokofieff *Piano Concerto No. 4*
Mahler *Symphony No. 5*

Wednesday, April 2

Madrid RTV Symphony

Odon Alonso CONDUCTOR
Narciso Yepes GUITAR

Arriaga *Symphony in D Major*
Rodrigo *Fantasia for Guitar and Orchestra*
Cristobal Halffter *Anillos* (U.S.Premiere)
Albeniz *Iberia Suite* Falla Suite No. 2 from *The Three-cornered Hat*

Tuesday, April 15

Pittsburgh Symphony

William Steinberg CONDUCTOR
Isaac Stern VIOLIN

Wagner Overture to *Tannhauser*
Beethoven *Symphony No. 3 (Eroica)*
George Rochberg *Violin Concerto* (N.Y. Premiere)

Tuesday, April 24

Rotterdam Philharmonic

Edo de Waart CONDUCTOR
Kyung-Wha Chung VIOLIN

Rachmaninoff *Caprice Bohemian*
Piet Ketting *Time Machine*
Stravinsky *Violin Concerto*
Brahms *Symphony No. 1*

Tuesday, May 6

Bavarian Symphony

Rafael Kubelik

Mahler *Symphony No. 9*

Wednesday, May 7

Bavarian Symphony

Rafael Kubelik

Smetana *Ma Vlast* (complete)

Tickets, each concert: $7.50, $6.50, $5.50, $4.50, $3.50.
MAIL ORDERS ACCEPTED UNTIL TWO WEEKS PRIOR TO DATE OF CONCERT.
MAKE CHECKS PAYABLE TO: CARNEGIE HALL BOX OFFICE.

Auspices: The Carnegie Hall Corporation

No one person has all the knowledge, skills and experience to settle your estate. That's why Manufacturers Hanover gives you two.



And backs them up with 700 more.

When you name Manufacturers Hanover executor of your estate, we handle it in a unique way—with teamwork.

A typical team is Helen Thome, administrative officer, and Tom Cunningham, investment officer. They are estate and trust specialists who devote their full time to keeping families and funds together.

Working closely from the beginning with your attorney, partners like Tom and Helen take on such tasks as paying family bills, settling taxes and managing investments.

They are the only individuals in the Bank to whom the family needs to turn, since they act as a personal liaison team between the family and the rest of the Bank. The same concerned team also will handle, in most instances, trusts coming out of the estate.

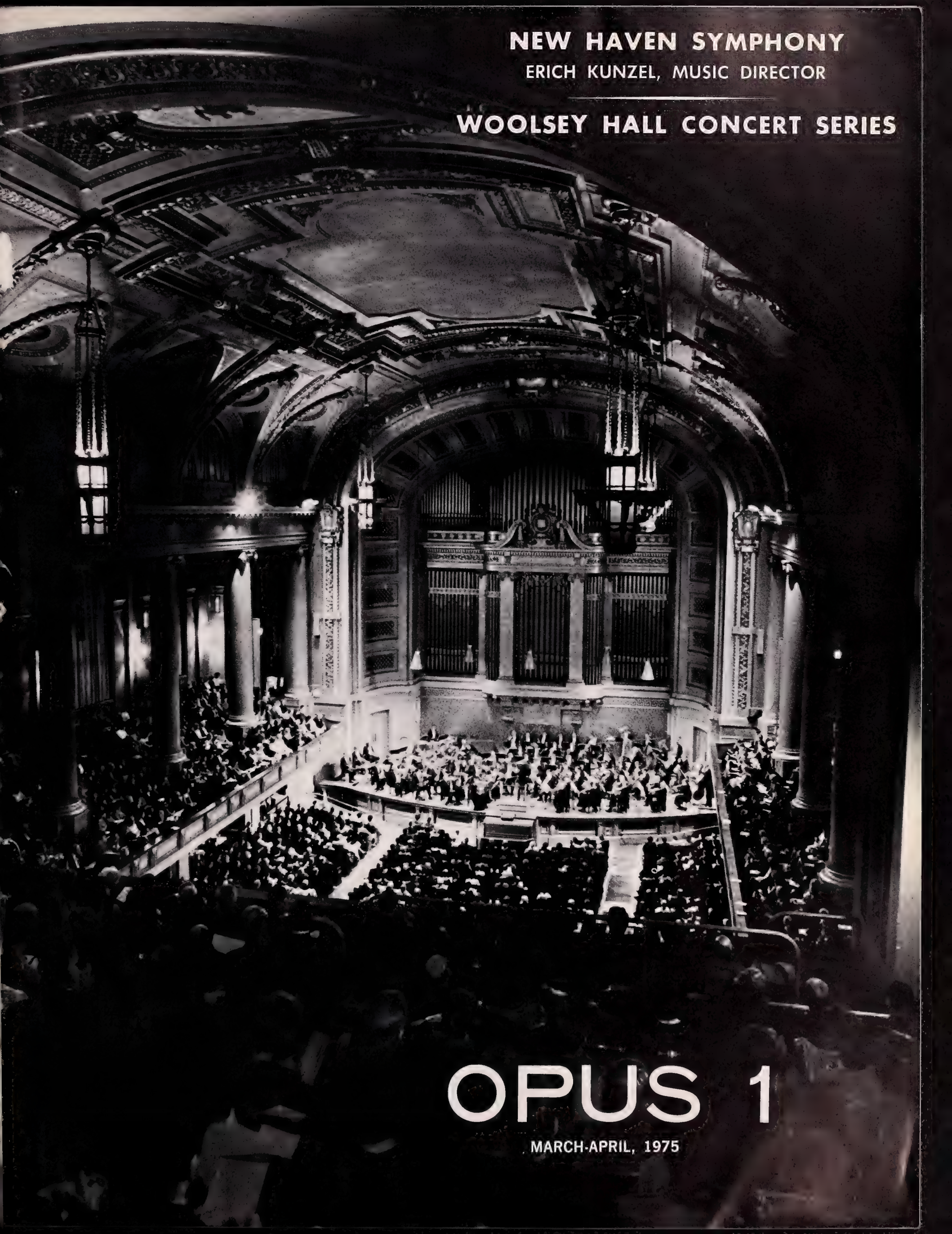
Backing up this partnership are the specialized skills and services which make up a 700 member-$9 billion trust department, supported by vast computer facilities.

But from start to finish, it will be people like Tom and Helen who will be working for you and your heirs.

You see, where your estate is concerned, Manufacturers Hanover knows from experience that two heads are better than one.

MANUFACTURERS HANOVER

350 Park Avenue, New York, New York 10022



NEW HAVEN SYMPHONY

ERICH KUNZEL, MUSIC DIRECTOR

WOOLSEY HALL CONCERT SERIES

OPUS 1

MARCH-APRIL, 1975

You can take it from us..



only the most beautiful diamonds are sold in the

MICHAELS TREASURE CHEST

It's a rule at Michaels, and a very strict one, too. To qualify for the Treasure Chest, a diamond must pass exacting tests for cut, clarity and color. Many lovely diamonds do not quite make the grade. These we sell in conventional ring boxes. So if your diamond comes in a Michaels Treasure Chest, you know its beauty is unchallengeable.

DIVIDED PAYMENTS IF YOU WISH

Priced from $150

Michaels 75
Our 75th Anniversary Year
As Leading Jewelers & Silversmiths

DOWNTOWN NEW HAVEN • CONN POST MILFORD
Bridgeport • Waterbury • Meriden Square

New Haven Symphony Orchestra

OFFICERS 1974/75 SEASON

LOUIS L. HEMINGWAY, JR., *President*
ANTHONY V. DeMAYO, *Vice President and Chairman, Executive Committee*
ROBERT C. FRENCH, *Treasurer*
ELIZABETH HARVEY, *Secretary*
MRS. CHRISTOPHER TUNNARD
Recording Secretary
BEEKMAN C. CANNON
President Emeritus

Vice Presidents

HERMAN COPEN
JAMES GREENFIELD
MRS. DONALD F. KEEFE
MRS. WILLIAM B. McALLISTER
JAMES M. OSBORN
BROOKS SHEPARD, JR.
WILLIAM WAITE

Directors to 1975

MRS. MICHAEL L. ADLEY
MRS. ARNOLD M. BASKIN
SPENCER M. BERGER
MRS. JEAN BOORSCH
JOEL COHN
PHILIP NELSON
HELEN H. ROBERTS
OYARMA TATE
G. HAROLD WELCH, JR.
KENNETH A. WENDRICH

Directors to 1976

MRS. ROBERT ADNOPOZ
LEROY ANDERSON
H. LANGEDON BELL, JR.
DONALD R. EGLEE
DR. WILLIAM LATTANZI
MRS. CHARLES W. MORGAN
DR. IRVING POLAYES
JOHN B. STEVENS
GURDON B. WATTLES
PAUL D. WINGATE

Directors to 1977

JOHN D. KERNAN
MRS. MORRIS KROSNICK
MRS. HERMAN LIEBERT
MRS. CARLETON F. LOUCKS
ALAN McBEAN
MRS. CHARLES McCLURE
FREDERICK J. MANCHESKI
MAYNARD H. MOTZ
SAMUEL POOR
DAVID TOTMAN

Directors Ex-Officio

MRS. HERMAN COPEN
President, Auxiliary
MRS. ALAN LICHTENSTEIN
Chairman, Register Supplement
MRS. PETER LORO
Chairman, Young People's Concerts

Honorary Directors

MRS. JAMES ROWLAND ANGELL
MRS. EDWARD G. ARMSTRONG
MRS. KINGMAN BREWSTER, JR.
MRS. LEWIS P. CURTIS
JOSEPHINE B. FOSTER
MRS. A. WHITNEY GRISWOLD
MRS. FREDERICK W. HILLES
MRS. C. BEECHER HOGAN
MRS. JOHN DAY JACKSON
LIONEL S. JACKSON
EARLE E. JACOBS, JR.
JUDGE HERBERT S. MacDONALD
MRS. LOUIS NAHUM
MRS. QUINCY PORTER
G. HAROLD WELCH, SR.

Music Director

ERICH KUNZEL

Administrative

HAROLD KENDRICK, *Manager*
DORIS COUSINS, *Assistant Manager*

Office Staff

MRS. HUGH CALDWELL
MRS. JOHN H. CORDES
GINNY LUDWIG
MRS. VIRGINIA TAYLOR

8 O'CLOCK POPS

in PERSON

DOC SEVERINSEN

with the

New Haven Symphony Orchestra

Erich Kunzel, *conductor*

February 22

8 P.M.

Woolsey Hall



A dazzling trumpet and outrageous clothing can only mean one person in pops entertainment — *Doc Severinsen!*

As Musical Conductor of the "Tonight Show," his unconventional clothes and nightly sideline repartee with Johnny Carson have been enjoyed by millions. He's known to countless others for his involvement with the big-band sound of the late forties. Severinsen's first record album, "Brass Roots," was met with such acclaim that he recently recorded another entitled "Brass on Ivory."

The versatile performer will bring his trumpet and his baton to this performance with the New Haven Symphony. Don't miss this entertaining concert on the 8 O'Clock Pops series.

Tickets: $4, $5, $6 available at the Symphony Box Office, 33 Whitney Avenue, 776-1444, weekdays 10-4.

The New Haven Symphony Orchestra
33 Whitney Avenue
New Haven, Connecticut 06511
Telephone: 203/865-0831

Tickets available at the above address, Monday through Friday, 10 A.M. to 4 P.M. Telephone: 203/776-1444. Tickets are also available at Woolsey Hall one hour prior to the performance, on concert nights only. Telephone: 787-0900, at that time only.

OPUS 1, Volume 6, No. 6 February/March 1975



A NICE WAY TO START SAVING FOR A STEINWAY GRAND.

A Steinway vertical costs a lot of money. But that doesn't necessarily mean it's expensive.

Though the first cost can be considerably more than an ordinary vertical, it is still less expensive than a Steinway grand.

Yet it is still a Steinway.®

That means it is built by the same people who build the Steinway grand.

That means it is built to the same specifications, of the same materials, and with the same care and precision as a Steinway grand.

As a result it will make richer, more beautiful music than some other vertical, and even some garden variety grand pianos.

And when you're ready for your Steinway grand, your Steinway vertical will be worth more than some ordinary piano you might have bought.

It is something to think about carefully before you buy a compromise.

— And no one else has ever managed to build anything like it. —

CLINTON'S EST. 1894

60 WHITNEY AVENUE ———— **DIAL 562-2166**

OPEN DAILY 9 TO 5:30 —— THURS. EVE. TILL 9 P.M.

WOOLSEY HALL CONCERT SERIES

Thursday Evening, February 20, 1975
1974/75 Season
Harold Kendrick, Manager

Boston Symphony Orchestra

SEIJI OZAWA ***Music Director***
COLIN DAVIS ***Principal Guest Conductor***

NINETY-FOURTH SEASON

EDO DE WAART ***conductor***

Program

G. GABRIELI ..... Sonata pian e forte à 8, from Sacrae Symphoniae No. 6, 1597

IVES ..... Washington's Birthday

HAYDN ..... Symphony No. 88
Allegro
Largo
Menuetto & trio
Allegro con spirito

INTERMISSION

*PROKOFIEV ..... Suite from 'Romeo and Juliet' op. 64
The Montagues and the Capulets
Juliet, the young girl
Friar Laurence
Masks
The death of Tybalt
The parting of Romeo and Juliet
Romeo at Juliet's tomb

The Boston Symphony Orchestra Records Exclusively for Deutsche Grammophon
Baldwin Piano, Deutsche Grammophon & °RCA Records

The Woolsey Hall Concert Series is presented by the New Haven Symphony Orchestra in association with Yale University. Information pertaining to these programs can be obtained from the New Haven Symphony Orchestra, 33 Whitney Avenue, New Haven, 776-1444.

To make your evenings more enjoyable and avoid disturbing our patrons, latecomers will not be seated while the performance is in progress.

The use of cameras and tape recorders is strictly prohibited at Woolsey Hall Concert Series Concerts.

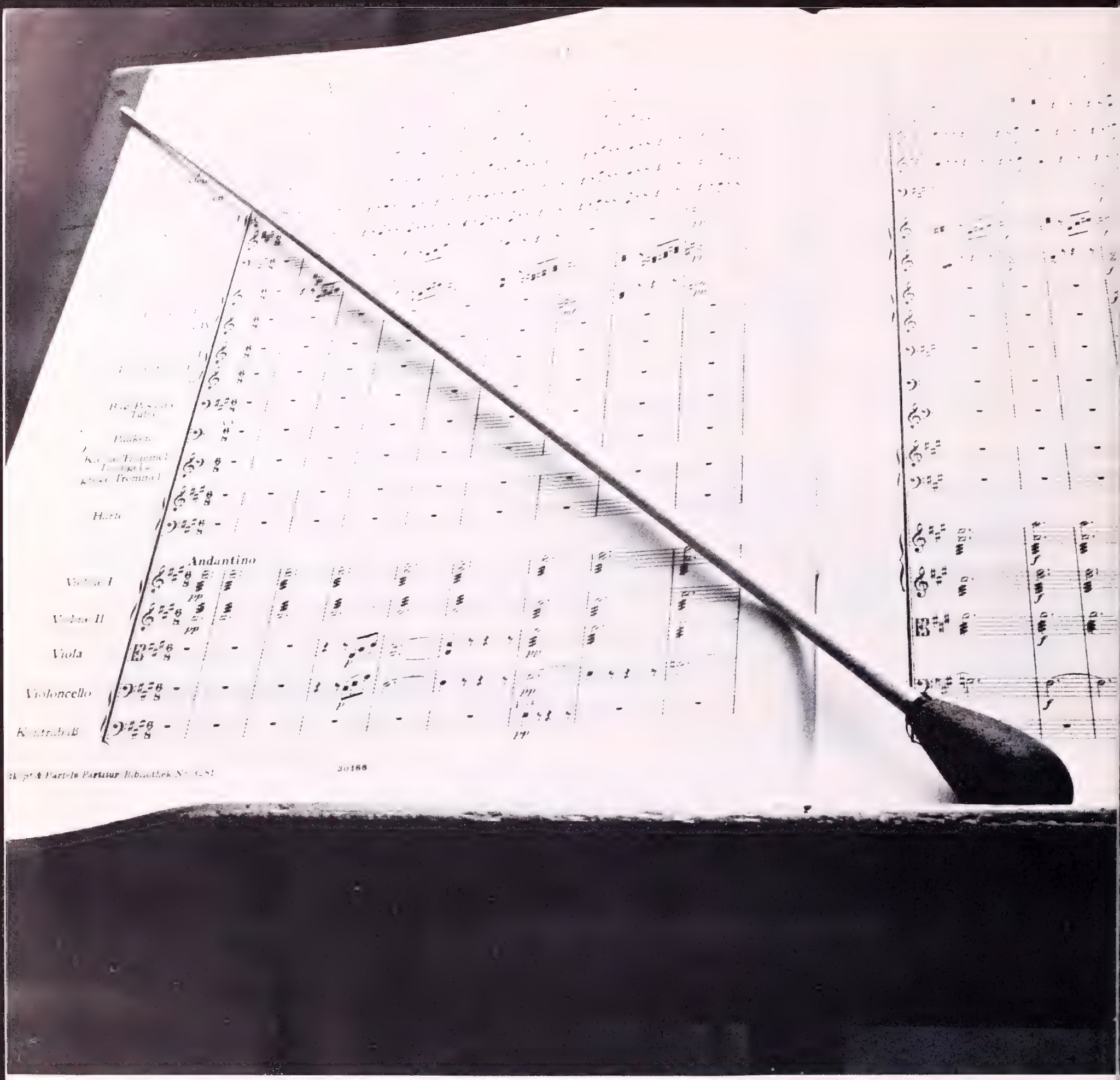
EDO DE WAART, Music Director of the Rotterdam Philharmonic, was born in Amsterdam in 1941. He started his conducting career while still an oboe player with the Concertgebouw Orchestra. In 1964 Edo de Waart won first prize at the Dimitri Mitropoulous Competition and as a result worked as assistant to Leonard Bernstein with the New York Philharmonic during the 1965-1966 season. The same season he conducted at the Spoleto Festival. He returned to Holland in 1966 to be assistant conductor of the Concertgebouw Orchestra. After one year, at the age of twenty-six, he was appointed one of the two permanent conductors of the Rotterdam Philharmonic.

He made his debut in London in 1968 conducting the Royal Philharmonic and since then has appeared with many of the world's major orchestras including the London Symphony, the Scottish National, the Halle, the Los Angeles Philharmonic, the Pittsburgh Symphony, the San Francisco Symphony and the Minnesota Orchestra. He has also conducted opera with the Netherlands Opera and at the Santa Fe Opera Festival.

Edo de Waart made his first appearance with the Boston Symphony at Tanglewood in July 1973. He records for Philips Records.



Program Notes begin on page 8



Let us help you conduct your business.

No matter what business you're in, you sometimes need more than just a bank.

You need people who can come up with creative solutions to unusual problems. And who want to work with you to make your business work better.

That's the kind of people you'll find at Second New Haven Bank. And that's a good reason you might want to give us a call.

Or better yet, ask one of our customers.

You'll find they give us great reviews.

Second NewHaven Bank

Member FDIC

THE NEW HAVEN SYMPHONY ORCHESTRA

81st SEASON
Sixth Concert

Tuesday Evening, March 11, 1975
8:30 P.M.

ERICH KUNZEL
MUSIC DIRECTOR

MARTINA ARROYO
SOPRANO

Program

Glazanov ..... Carnaval Overture, Op. 45

Puccini ..... Prelude to Act III, *Madama Butterfly*

Puccini ..... "Un bel di vedremo," Act II, *Madama Butterfly*
Verdi ..... "Pace, pace, mio Dio," Act IV, *La Forza del Destino*
MISS ARROYO

INTERMISSION

Strauss ..... Four Last Songs
Frühling (Spring)
September
Beim Schlafengehn (Going to Sleep)
Im Abendrot (In the Evening Sun)
MISS ARROYO

Ravel ..... Suite No. 2, from *Daphnis et Chloë*
Southern Connecticut State College Choir
Harmon Diers, *conductor*

The New Haven Symphony is a member of the American Symphony Orchestra League.

To make your evenings more enjoyable and to avoid disturbing our patrons, latecomers will not be seated while the performance is in progress.

The use of cameras and tape recorders is strictly prohibited at New Haven Symphony Orchestra Concerts.

Martina Arroyo

With her extraordinary talent and musicianship, Martina Arroyo has dazzled audiences throughout the world with performances of the highest order. From her 1958 Carnegie Hall debut in the American premiere of Pizzetti's opera, "Murder in the Cathedral," to her most recent Metropolitan Opera appearances in "La Forza del Destino," Miss Arroyo has met with overwhelming critical acclaim.

Subsequent to her debut, she was engaged by the Metropolitan Opera and has performed there in a variety of roles ranging from the heroines of "Aida" and "Madama Butterfly," to Leonora in "Trovatore" and Elizabeth in "Don Carlo." Also at home with contemporary works, Miss Arroyo has performed in Edgar Varese's "Offrandes," and Dallapiccola's "An Mathilde," with Leonard Bernstein.

Her most recent appearances include the Gala Twentieth Anniversary Opening of the Chicago Lyric Opera, debut performances with the opera companies of Memphis and Houston, and return engagements with the Los Angeles Philharmonic and the Pittsburgh Symphony.

Following her appearance in New Haven, Miss Arroyo will be heard at the Met in "La Forza del Destino" and in Paris in "Il Trovatore" and the new production of "La Forza" in Paris, Frankfurt and Vienna.

Miss Arroyo's vast discography includes both complete operatic recordings and orchestral performances.



WOOLSEY PROGRAM NOTES

Sonata pian e forte à 8, No. 6 from Sacrae Symphoniae (1597)

GIOVANNI GABRIELI
(c. 1557-1612)

The *Sonata pian e forte,* Gabrieli's most famous composition, is one of a set of forty-two motets, a mass, twelve instrumental canzoni and three sonatas published in 1597 as *Sacrae Symphoniae.* It is celebrated in music history texts as the earliest known ensemble work to indicate dynamic contrasts, also as one of the earliest to designate precise instrumentation. 'Sonata' in Gabrieli's usage meant nothing more than a piece which was to be sounded – that is; to be performed on instruments, not sung – and the words 'pian e forte' referred to the alternatingly soft and strong dynamics which are so important a feature of the work. As originally conceived, the Sonata would have been played by two separate instrumental choirs, each stationed in a different part of the great basilica of St. Mark's. One choir consisted of a tenor trombone, two high trombones and a cornetto, the other of a bass trombone, two tenor trombones and a string instrument which corresponded in range to the modern viola. In the various arrangements that have been made for modern instruments the string part is nearly always assigned to a trumpet.

Washington's Birthday

CHARLES IVES
(1874-1954)

Despite its title, *Washington's Birthday* could be an evocation of almost any wintry day in the New England countryside at the turn of the century. Here is the composer's own descriptive comment:

'"Cold and Solitude," says Thoreau, "are friends of mine. Now is the time before the wind rises to go forth and see the snow on the trees."

'And there is at times, a bleakness, without stir but penetrating, in a New England mid-winter, which settles down grimly when the day closes over the broken-hills. In such a scene it is as though nature would but could not easily trace a certain beauty in the sombre landscape! – in the quiet but restless monotony! Would nature reflect the sternness of the Puritan's fibre or the self-sacrificing part of his ideals?

'The older folks sit
"the clean winged hearth about
Shut in from all the world without
Content to let the north-wind roar
In baffled rage at pane and door"
(Whittier)

'But to the younger generation, a winter holiday means action! – and down through "Swamp hollow" and over the hill-road they go, afoot or in sleighs, through the drifting snow, to the barn dance at the Centre. The village band of fiddles, fife and horn keep up an unending "breakdown" medley and the young folks "saluate their partners and balance corners" til midnight; – as the party breaks up, the sentimental songs of those days are sung half in fun, half seriously and with the inevitable "adieu to the ladies" the "social" gives way to the grey bleakness of the February night.'

Symphony No. 88 in G

FRANZ JOSEPH HAYDN
(1732-1809)

The name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a Concert Spirituel in 1781. Haydn was approached at Esterházy in 1786 by the Concert de la Loge Olympique, a rival organization, which was often patronized by Queen Marie Antoninette, for a series of symphonies. These were duly forthcoming. The Symphony in G, although not one of the six written for this society, was composed in the year 1787 for the violinist Johann Peter Tost, who brought it (and the Symphony No. 89) to Paris for performance in that city.

The *Adagio* introduction with its short but full-sounding chords, brings in complete contrast the sprightly opening subject, stated softly by the strings. The second subject, chromatic and suave, duly comes in in the dominant D major. The composer begins his development with light play upon a rippling string figure which has accompanied the first statement for full orchestra of the main subject. This figure, leaping about from key to key, sometimes in the minor, ap-

(Continued on page 9)

VIVIENNE SIKAND INC.

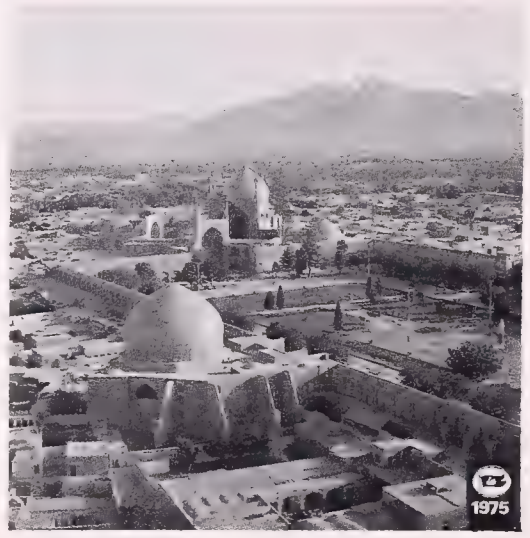
Providing Home Care and Paramedical Services

Suite 5
85 Trumbull Street
New Haven, Connecticut
Telephone 562-4151

PERSIA
SWANS ART TREASURES TOURS
British airways

17 DAY TREASURE TOUR OF TEHERAN, PERSEPOLIS, ISFAHAN, SUSA, ABADAN

Round Trip From New York $1570.



PLAZA TRAVEL CENTER
49½ College Street
777-7334 — Free Parking

WOOLSEY PROGRAM NOTES

(Continued from page 8)

pearing in each part of the orchestra, gracefully setting off the theme itself, becomes the principal fabric of the development. The *Largo,* in D major, develops from a graceful and songful theme which brings three times an impassioned fortissimo outburst by the full orchestra. This *Largo* gives more than one premonition of the early slow movements of Beethoven. The Minuet, with little ornamental flourishes, is more courtly than some of Haydn's symphonic minuets. But in the Trio true peasant *Gemütlichkeit* is suggested by the droning bass in open fifths under the flowing theme. As soon as the delightful subject of the finale has made its first appearance, one knows that a strict rondo is in order, so that it may make as many 'happy returns' as possible. It does so duly, sometimes enhanced by suspensive preparation (again a hint for Beethoven's later uses). One's lingering impression of the symphony is an abundance of little felicities in dynamic contrast, color variety and modulation, an inexhaustible store of adroitness masquerading as naivete.

John N. Burk

Suite from 'Romeo and Juliet' op. 64

SERGEY PROKOFIEV
(1891-1953)

It is often said that the external circumstances of a composer's life have little bearing on the creative periods of his career. Wherever a person writes would seem to make little difference to his sense of musical aesthetics. However, it does seem that in the case of Prokofiev, an abrupt change occurred when he returned from his long visit in Paris to his native Russia, where, in 1935, he became a Soviet citizen. In Paris, much of his music was full of a certain amount of grotesqueness and sarcasm, with bitterly dissonant harmonies. When he returned to Russia, whether influenced by party lines or not, he seems to have sought for a much simpler and more lyrical mode of musical expression. This was already evident in the music for *Lieutenant Kije* and in the music for *Egyptian nights,* which was a concoction drawn from Shaw's *Caesar and Cleopatra,* Pushkin's *Egyptian nights* and Shakespeare's *Antony and Cleopatra.* Already Prokofiev was acquainted with several of the Shakesperian dramas. At this very time *Romeo and Juliet, Hamlet, Othello* and *King Lear* had been given in the Soviet theatres. It was therefore with a great deal of excitement that Prokofiev received a suggestion from the Leningrad Theatre of Opera and Ballet that he write a ballet on the theme of Shakespeare's *Romeo and Juliet.* In the spring of 1935 he spent many hours with the director Radlov, carefully working out the scenario of the future ballet.

When the ballet was completed, it was not accepted for production immediately. The dancers found the rhythms intricate, and those who heard the music seemed to be dismayed. One listener remarked, 'there is no tale of greater woe than Prokofiev's music for *Romeo.*' Because of the failure to produce the work as a ballet at that time, Prokofiev arranged two suites for orchestra from the music, as well as a set of ten pieces for piano based on the same text. In 1945 he was to produce a third suite which incorporated music not heard in the previous two. The first two suites were heard before the full stage production of the ballet, which took place in Brno in Czechoslovakia in 1938. The first performance in Russia was given on January 11, 1940 by the Kirov Ballet in Leningrad, with Ulanova dancing the role of Juliet.

(Continued on page 11)

BLUE CROSS OF CONNECTICUT OPENS DOORS

MEMBERSHIP IN A BLUE CROSS PROGRAM does more than open most hospital doors to you or members of your family.

IT ALSO MAKES AVAILABLE the vast knowledge acquired by the Blue Cross staff since 1937. Efficient service and experience that is available to you every day of the year.

TO HELP YOU OBTAIN health care at the lowest cost; and to provide outpatient and home care when appropriate.

YOU MAY RECEIVE this Blue Cross service by joining as a NON-GROUP member, or by signing up for GROUP COVERAGE now available to firms of three or more.

FOR INFORMATION, write
Blue Cross of Connecticut, P.O.Box 504, North Haven 06473.

Your Health Is Our Business;
Your Good Health, Our Concern.

Blue Cross
of Connecticut

Of course you'll
look at other adult condominiums,
but chances are,

you'll come back to Oronoque Village!



Where else will you find an adult community with its own 18-hole championship golf course and clubhouse* situated in choice Fairfield County?

Where else will you find condominium living so much like a private home—where no one lives above or below you?

Priced in the 40's and 50's
Model homes open every day
9 to 6

Take Merritt Parkway Exit 53, go north on Rte. 110 one block to Oronoque Lane.

Where else will you find fireplaces included—and full basements which can be finished as work or playrooms (at additional cost)—and garages under each home?

Where else will you be so strategically located in beautiful countryside that looks remote but isn't—that *is*, in fact, minutes from major shopping centers, corporate headquarters, theaters, transportation connections and local boating facilities?

Where else will you enjoy peace and privacy and rolling acres of hills, meadows and streams . . . and lively community centers with saunas, swimming pools and innumerable activities?

Of course, if you haven't even looked at other communities yet, maybe you should see Oronoque Village *first*—it may save you a lot of time!

*membership fee required

ORONOQUE VILLAGE

For information
call 377-1820
Oronoque Village
Stratford,
Connecticut

1309-4

(Continued from page 9)

For some people the idea of presenting Shakespeare's tragedy on the ballet stage seems blasphemous. In the hands of Prokofiev, the work becomes a true masterpiece. He delineates with great skill the various characters in the tragedy. The music for Juliet depicts the young girl, at first simple, and then, stirred by her love for Romeo, deeply passionate.

The music for Friar Laurence has a certain nobility, and that of Romeo varies from the early romantic yearning to the ardent passion of a lover. Nor was Prokofiev unaware of the comic elements which are apparent in the nurse, or the gay ebullience of Mercutio. Behind the major figures Prokofiev senses and depicts the enmity between the Montagues and the Capulets. The ballet follows the drama quite closely, with almost no inserted illustrative dance numbers. Actually, the only set dances in the entire score are the street dances in the first and second acts, the ballroom dance in the first act, and the 'Dance of the young girls with the lilies' in the last act.

Suites from Romeo and Juliet *have been recorded by the Boston Symphony Orchestra for RCA, Charles Munch and Erich Leinsdorf are the conductors.*

Donald T. Gammons

Program notes copyright © 1974 by the Boston Symphony Orchestra Inc.



Making $100,000 to invest was a full time job for you. Investing it is a full time job for us.

We don't need to tell *you* that running a business expertly is a full-time occupation. That's how you built up your financial worth. And that's how we manage investments.

Day after day, week after week, our team of specialists is involved in investment management. They continuously analyze not only individual companies, but industries and the entire economy

Our long experience, coupled with the up-to-the-minute market information, puts us in a position to judge which investments best meet your own objectives. And our performance record bears this out.

To explain more about how the professionals in our investment Department at Union Trust can help you manage your investment portfolio wisely, contact Phil Zimmerman (497-4583) in New Haven.

We're ready to go to work for you . . . full-time.

Union Trust

Offices in New Haven, New London, Litchfield, Middlesex and Fairfield Counties



MUNSON GALLERY

Since 1860

FINE PRINTS

PAINTINGS

"OBOIST" *by Arthur Cohen*

COURTESY BUS SERVICE



SYMPHONY PROGRAM NOTES

by Paul Affelder

Carnaval Overture, Op. 45

ALEXANDER GLAZANOV

(Born Aug. 10, 1865, in St. Petersburg; died March 21, 1936, in Paris)

Glazanov was one of those supremely talented musicians whose career did not fulfill the promise of his remarkable early years. Brought to the attention of Rimsky-Korsakov as a young boy, Glazanov had the rare honor of hearing his *1st Symphony*, composed at the age of 16, performed in 1882 in St. Petersburg, with Balakireff conducting. All of his early compositions, which showed a sure sense for organization and orchestral color, were favorably received by critics and public alike.

Glazanov met Liszt in Weimar in 1884, when, through the latter's influence, Glazanov's *1st Symphony* was given its first performance outside Russia. Glazanov, in turn, dedicated his *2nd Symphony* to Liszt's memory.

While Glazanov is not identified with the so-called "new Russian school" of Borodin, Moussorgsky, Rimsky-Korsakov, Balakireff and Cui (he tended to favor the classical forms of Western composers, including Brahms), there is a descriptive quality in much of his music that is unmistakeably Russian. Unfortunately, most of his works, including 8 Symphonies, have never found a secure place in the standard repertoire.

The *Carnaval Overture* is essentially a festive, convival piece, full of colorful sounds, especially from the percussion section. A surprising touch is the solemn organ interlude before the overture's exciting climax, perhaps suggesting that the origins of most carnivals are religious.

Un bel di, vedremo from *Madama Butterfly*

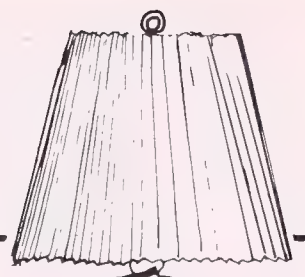
GIACOMO PUCCINI

(Born December 22, 1858, in Lucca; died November 29, 1924, in Brussels)

Madama Butterfly, Puccini's most popular opera, was based by its librettists, Giuseppe Giacosa and Luigi Illica, on David Belasco's play of the same name; this, in turn, was based on a story by John Luther Long. To judge by its premiere at La Scala in Milan on February 17, 1904, however, one would never have dreamed that the work would ever be a hit, for on that occasion it was a complete fiasco. As a result, Puccini made some revisions in the score; the principal one being to split the long second act into two separate acts. Later that same year, the opera, in its revised form, was presented at Brescia under Arturo Toscanini's baton, and was a rousing success, which it has remained to this day.

It is in the second act of *Madama Butterfly* that its mast famous aria occurs. Three years have passed since Lieutenant B. F. Pinkerton has sailed away from his little Japanese bride, Cio-Cio-San. Her servant, Suzuki, tells her that she waits in vain for her naval officer, that he will never come, to which Butterfly replies, *Un bel di, vedremo* – "One fine day, we shall see a thread of smoke rising on the farthest horizon of the sea. And then the ship comes into view; then the white ship enters the harbor; her salute thunders forth. See? He has come!"

(Continued on page 15)



JUST A SHADE BRIGHTER

What a difference a shade makes! Redecorating can mean a lot of fashion for a little cost. Stop in soon, every shade is on display so you can choose the fabric, style, size and texture that's just right. It's all in our new lampshade department downstairs . . . with just a shade more to choose from.

SHEMITZ LIGHTING

POST ROAD MILFORD

Sunday Classical

fine baroque, chamber classical & operatic music for New Haven

every Sunday : 8am to 6pm on

WYBC-FM Stereo 94.3

Where your insurance problems and needs are in the hands of experienced professionals..

imi

INSURANCE MANAGEMENT INCORPORATED

205 WHITNEY AVENUE
NEW HAVEN, CONN.
772-2700

MADISON OFFICE
245-2764

YOUR Independent Insurance AGENT SERVES YOU FIRST

MAINTENANCE FUND OF THE NEW HAVEN SYMPHONY ORCHESTRA — 1974/75

The Directors of the New Haven Symphony Orchestra, Incorporated, are grateful to the following contributors for their support of the Symphony's Maintenance Fund. Because the fund drive is still in progress, the following list is incomplete and represents only those names that have been received prior to press time.

Patrons and Benefactors

Auxiliary of the New Haven Symphony Orchestra
Howard Bayne Fund
Mr. and Mrs. Beekman C. Cannon
Dr. and Mrs. David H. Clement
Mr. and Mrs. Herman Copen
Mr. and Mrs. Lewis P. Curtis
Mr. and Mrs. Philip English
Mr. and Mrs. James Greenfield
Miss Elizabeth K. Harvey
Mr. and Mrs. Frederick W. Hilles
Mr. and Mrs. C. Beecher Hogan
William Inglis Morse Trust for Music
Mrs. Louis Nahum
Mrs. Henry Ten Eyck Perry
Miss Helen H. Roberts
Miss C. Rachel Trowbridge
Mr. and Mrs. Christopher Tunnard

Donors

Mrs. Michael L. Adley
Mr. and Mrs. Robert Adnopoz
Mr. Leroy Anderson
Mr. and Mrs. John W. Barclay
Dr. and Mrs. Arnold M. Baskin
Mr. and Mrs. Miles G. Blakeslee, Jr.
Mr. and Mrs. Jean Boorsch
Mr. and Mrs. Henry P. Brightwell
Mr. Platt Brightwell
Mr. Richard A. Conrad
Mr. and Mrs. James W. Cooper
Mr. and Mrs. John G. Dinkeloo
Mr. James D. English
Miss Ruth M. Ferry
Mr. Robert C. French
Mrs. John F. Fulton
Rev. and Mrs. Erdman Harris
Paul H. Hershey Foundation
Mrs. Carroll C. Hincks
Miss Dorothy M. Hooker
Mr. Allen Hubbard
Mr. and Mrs. Donald F. Keefe
Mr. and Mrs. David Keiser
Mr. Gilbert Kenna
Dr. and Mrs. Gerald Krosnick
Dr. and Mrs. Morris Krosnick
Mr. and Mrs. Herman W. Liebert
Mr. and Mrs. Peter J. Loro
Dr. and Mrs. William B. McAllister, Jr.
Judge and Mrs. Herbert S. MacDonald
Miss Katherine Matthies
Mr. and Mrs. Edwin R. Meiss
Mr. and Mrs. John A. Moffitt
Mr. and Mrs. Maynard Motz
Mr. and Mrs. James Reid Parker
Mr. and Mrs. Henry Pierce, Jr.
Mr. and Mrs. George W. Pierson
Mr. John C. Pope
Mr. Paul W. Redfield
Mrs. Ray J. Reigeluth
Mr. John Rodgers
Mr. and Mrs. C. Newton Schenck
Mr. Brook Shepard, Jr.
Mr. and Mrs. P. R. Siclari
Mr. and Mrs. Bruce Simonds
Miss Holly Stevens
Mr. and Mrs. John B. Stevens
Mrs. James D. Trask
Mrs. Emerson Tuttle
Mr. and Mrs. Morris Tyler
Mr. and Mrs. Louis Van Leeuwen
Mrs. Howard R. Weir
Mrs. Donald G. Wing
Mr. and Mrs. Paul Wingate
Mr. and Mrs. Alexander Winnick

Sponsors

Mr. and Mrs. J. F. Adams
Mr. and Mrs. Edward G. Armstrong
Mrs. Stanton S. Bailey
Mr. and Mrs. H. Langedon Bell, Jr.
Mrs. Horace Barry
Mrs. H. Frank Bozyan
Mr. and Mrs. A. Goodwin Cooke
Mr. and Mrs. Ward Davenny
Mrs. Arthur B. Dayton
Mr. and Mrs. Franklin Farrel, 3rd
Mrs. Morgan Firth
Mr. and Mrs. Charles S. Gage
Mr. and Mrs. A. Pharo Gagge
Dr. Alan L. Gans
Mr. and Mrs. Lester R. Giegerich
Mr. and Mrs. Sidney Goldstein
Mr. and Mrs. S. Ellsworth Grumman
Mr. and Mrs. Paul Levine
Mr. and Mrs. William J. Mack, Jr.
Dr. and Mrs. Elias J. Marsh
Mr. John Palmer
The Peck Bindery, Inc.
Mr. and Mrs. George W. Pierson
Mr. and Mrs. Samuel Poor
Mrs. Quincy Porter
Mrs. Stephen W. Reed
Dr. and Mrs. Thomas Robinson
Mr. and Mrs. Joseph St. John
Mrs. Theodore Sizer
Miss Marion J. Stano
Mr. and Mrs. Raynham Townshend, Jr.
Mr. and Mrs. John A. Wilkinson

Friends

Mrs. Pugsley Alley
Mrs. E. Wight Bakke
Mr. and Mrs. Roland M. Bixler
Mr. Chester I. Bliss
Mr. Richard H. Bowerman
Mr. and Mrs. John C. Braman
Dr. and Mrs. Massimo Calabresi
Dr. and Mrs. Clement C. Clarke
Mr. and Mrs. Jesse Dow
Mrs. Lawrence B. Dunham, Jr.
Mr. and Mrs. Donald R. Eglee
Mr. and Mrs. John S. Ellsworth
Mr. and Mrs. James W. Fesler
Mr. and Mrs. Robert W. Fletcher
Dr. and Mrs. Irving Friedman
Mr. and Mrs. Samuel J. Glazer
Mr. and Mrs. Victor M. Gordon
Dr. and Mrs. Seymour L. Handler
Mr. and Mrs. Harry P. Harrison
Miss M. Louise Hemingway
Mr. and Mrs. Thomas Ingersoll
Dr. and Mrs. Richard A. Isay
Mrs. James S. Johnson
Mr. Charles C. Kingsley
Dr. and Mrs. George E. Kolligian
Mr. T. Wanningen Koopmans
Dr. and Mrs. Hoyle Leigh
Mrs. Robbins H. Miller
Miss Alice Morse
Mr. Lowry Nelson, Jr.
Mr. and Mrs. Edward P. Nolan
Miss Dorothy M. Pryde
Mrs. Frank Rapp
Mrs. Richard A. Rathbone
Mrs. Victor Reid
Mr. Cleaveland J. Rice, Jr.
Mr. and Mrs. Arthur Ross, Jr.
Mr. William A. Sherry
Dr. and Mrs. A. Lewis Shure
Mrs. Charles Stephenson
Mr. and Mrs. Robert L. Sykes
Mr. and Mrs. Louis Tarantino
Miss M. Elizabeth Tennant
Mr. and Mrs. Samuel Tower
Mr. Edgar Tullock
Miss Marie Van Cleve
Mr. and Mrs. Keith Wilson
Mrs. M. C. Winternitz
Mrs. Ezra Brown Wood
Miss Julia L. Wooster

Contributors

Dr. and Mrs. Abraham E. Alpert
Mrs. James Rowland Angell
Mr. and Mrs. Frank J. Barboni
Mr. and Mrs. Austin D. Barrett
Dr. Phyllis Bodel
Mr. and Mrs. Norman Botwinik
Miss Mildred Brencher
Mr. and Mrs. Jack Brown
Mrs. Dirk Brouwer
Mr. and Mrs. George Brunswick
Mrs. E. P. Carter
Mr. and Mrs. I. Gordon Colby, Jr.
Miss Frances J. Consiglio
Mr. C. Marvin Curtis
Mr. and Mrs. Huntington Townshend Day
Mr. William DeGroat
Miss Kay Dolan
Dr. and Mrs. Hugh L. Dwyer
Miss Jean E. Emmons
Miss Esther S. R. Faile
Mrs. Henry Farnam, Jr.
Mr. and Mrs. David P. Faulkner
Dr. and Mrs. Fred Gibson
Mr. and Mrs. Leopold Godovsky
Mr. and Mrs. Norman A. Greist
Miss Alice W. Haugh
Miss H. Elizabeth Hoadley
Mrs. R. Lynn Hutchison
Mr. Philip J. Hyman
Mr. and Mrs. Lawrence W. Iannotti
Dr. and Mrs. Yasukimi Iizuka
Mrs. Walter Jarecki
Mr. and Mrs. Richard G. Jordan
Mrs. Simon B. Kleiner
Mr. and Mrs. Clayton A. Kolstad
Mr. and Mrs. Walter D. Koski
Dr. and Mrs. Bernard Kramer
Mrs. Frances S. Landorf
Mr. and Mrs. A. A. Lappin
Mr. and Mrs. Morris Lefsetz
Mr. and Mrs. Harold J. Lemkin
Dr. and Mrs. Lewis Levy
Mr. and Mrs. Stanley H. Lichtenstein
Dr. and Mrs. Vernon Lippard
Dr. and Mrs. Robert W. Lyons
Mr. and Mrs. William M. Mack
Mr. and Mrs. Leonard Marcus
Mr. and Mrs. William H. Miller
Mr. Robert L. Morrison
Ms. Leslie Mosgrove
Mr. and Mrs. Rollin Osterweis
Mr. and Mrs. Robert R. Palmer
Mr. and Mrs. Lawrence K. Pickett
Mr. and Mrs. Kenneth H. Rood
Dr. Abraham B. Rosoff
Mrs. George Rowbottom, 2nd
Dr. Dorothea Rudnick
Mr. and Mrs. Martin W. Sachs
Mr. Frederick Schumacher
Mrs. Arthur C. Schwaner
Mr. and Mrs. Solomon Schwartz
Dr. and Mrs. David Seligson
Mr. and Mrs. Charles Seymour, Jr.
Mr. and Mrs. Sidney S. Silverberg
Mr. and Mrs. D. M. Sheldon
Dr. and Mrs. Morton H. Silberstein
Mr. and Mrs. Harry Spivack
Mr. and Mrs. Morris Sweetkind
Mr. H. W. Swift
Mr. and Mrs. John Q. Tilson, Jr.
Mr. and Mrs. Franz B. Tuteur
Mrs. Abraham S. Ullman
Mr. and Mrs. J. F. Weiffenbach
Dr. and Mrs. Lester Weiss
Miss Mary P. Wheeler
Miss Susan R. Wilcox
Mr. and Mrs. Edward G. Williams
Mr. and Mrs. Lawrence Winer
Miss Betsy A. Winters
Mrs. Helen J. Yampanis



Our sincere thanks to the following who through their support of the NEW HAVEN SYMPHONY ORCHESTRA CHAIR SPONSOR PROGRAM, have helped to build and maintain your NEW HAVEN SYMPHONY.

***American Federation of Musicians – Local 234**

***Armstrong Rubber Company**

The Auxiliary of the NHSO

Joseph Cohn & Son, Inc.

The Eastern Steel and Metal Co.

Elm City Filling Station, Inc.

Hamden Steel & Aluminum Corp.

Insilco Foundation

Knights of Columbus

***New Haven Terminal**

Dr. & Mrs. Irving Polayes

Register Publishing Company

David Dean Smith

John P. Smith Company

Michael Schiavone & Sons

United Aluminum Corporation

Van Leeuwen Advertising

Wallace Silversmiths

Wayside Furniture of Milford

Wyatt, Inc.

* sponsor of two orchestra chairs

Participation in the CHAIR SPONSOR PROGRAM of the NEW HAVEN SYMPHONY helps to subsidize the services of one or more musicians for an entire season. We cordially invite you or your firm to join in helping to maintain the high standards and cultural heritage of the SYMPHONY. For further information, please call 865-0831.

THE CHAIR SPONSOR PROGRAM OF THE NEW HAVEN SYMPHONY

SYMPHONY PROGRAM NOTES

(Continued from page 12)

Pace, pace, mio Dio!
from La Forza del Destino
GIUSEPPE VERDI
(Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

La Forza del Destino (*The Power of Destiny*) is operatic proof of how much bad luck can befall one man, Don Alvaro. Because he is suspected of being of mixed blood, he knows the Marquis of Calatrava will never permit him to marry his daughter Leonora, so the lovers plan to elope. When the Marquis intercepts them Alvaro, in a gesture of submission, throws down his pistol; but the gun goes off as it strikes the floor and kills the Marquis. From that point on, throughout the rest of the opera, Leonora's brother, Don Carlo, seeks revenge on her and her lover.

In the opera's final act, Leonora, living as a devout hermit in a cave near a Franciscan monastery, sings the work's most celebrated aria *Pace, pace, mio Dio!* (*Peace, peace, oh Lord!*), as she prays to God for peace and forgetfulness of the unhappy past that has separated her from her lover. As she finishes, she hears the sound of fighting; her brother has finally caught up with Alvaro, who has also taken holy vows. Against his will, Alvaro is forced to engage in mortal combat, and mortally wounds Don Carlo, who calls Leonora to his side to administer the last rites. As she is about to do so, Don Carlo stabs her to death.

Four Last Songs
RICHARD STRAUSS
(Born June 11, 1864, in Munich; died September 8, 1949, in Garmisch-Partenkirchen)

The English critic and scholar, Arthur Hutchings, has compared Strauss' *Four Last Songs* to the other noted composers – Brahms' *Four Serious Songs*, Hugo Wolf's *Drei Gedichte von Michelangelo*, Mahler's *Das Lied von der Erde* and Gabriel Fauré's *L'horizon chimérique*. Though it was the publisher rather than the composer who named them *Four Last Songs*, Hutchings assures us that "on internal evidence alone, we could tell that they were not four odd songs, but a deliberate valedictory offering for the various friends to whom they are inscribed and for the composer's admirers in general."

(Continued on page 16)

the auxiliary of the new haven symphony orchestra

President
Mrs. Herman Copen

First Vice-President
Mrs. J. Ritner Weaver

Second Vice-President
Mrs. Carleton S. Loucks

Recording Secretary
Mrs. Robert G. Torrence

Corresponding Secretary
Mrs. G. E. Byers

Treasurer
Mrs. Harold J. Lemkin

Assistant Treasurer
Mrs. Arthur M. Ross

COMMITTEE CHAIRMEN

Hospitality
Mrs. Sidney Goldstein

Assistant Chairman
Mrs. Irving Polayes

Membership
Mrs. Michael Kashgarian

Nominating
Mrs. Banning Repplier

Program
Mrs. J. Ritner Weaver

Publicity
Mrs. Harry Bartocetti

Supplement
Mrs. Alan Lichtenstein

Subscriptions
Mrs. Michael Adley

Handicapped Children
Mr. Fenmore Seton

Young People's Concerts
Mrs. Peter Loro

MEMBERS-AT-LARGE

Mr. Robert Adnopoz
Mrs. F. F. Baker
Mrs. Arnold M. Baskin
Mrs. A. Peter Delfini
Mrs. Donald F. Keefe
Mrs. Herman W. Liebert
Mrs. Kenneth Nesheim
Mrs. Mildren Root
Mrs. G. Harold Welch

March, 1975

Dear Friends of the Symphony,

Once before this season I had the privilege of speaking to you concerning the current Maintenance Fund drive of the Symphony. In retrospect, it occurred to me that the allocation of these funds might not be immediately evident to you, so let me this evening give you some facts and figures.

No concert, whether chamber ensemble or 100 man symphony orchestra, whether presented in New York or in Podunk is ever self sustaining. Even with a sold out house and standing room only, management must always face the gloomy reality of red ink in the budget books. Musician's salaries must be paid, advertising budgets met, rental paid on concert hall (both for performance and rehearsals), soloists engaged and again, paid . . . endless and ever mounting expenses in order to bring all of us one beautiful evening of music. To remain healthy, the deficit must be met . . . the money must be found.

The orchestra has an obligation to the community to always think in terms of increasing their sphere of influence, of offering ever more varied kinds of music to an ever growing audience within the area. For some 80 years we have been fortunate enough to be able to enjoy the very fine winter concert series presented by our orchestra; children have responded to and loved the Young People's Concert series; due to the generosity of The Music Performance Trust Fund/New Haven Federation of Musicians and to a symphony "angel" the summer free concerts on the green have become a New Haven fixture; and now, this season the 8O'clock Pops series was inaugerated. All of the above presented with great joy, but also with ever mounting deficit.

I know that each of you are as committeed as I to the cause of maintaining our orchestra not only for the moment, but for generations to come. I know that each of you are just as proud of our orchestra and its national reputation as am I. "To coin a phrase" . . . man does not live by bread alone . . . the soul needs sustenance too!

For all these reasons I am again this evening asking you to lend your help . . . for those of you who have already contributed, our grateful thanks and the hope that perhaps you will be able to give a bit more. For those who have not yet given, please, no matter how little or how much . . . never have you been so needed!

Mrs. Herman Copen
President

SOUTHERN CONNECTICUT STATE COLLEGE CHOIR

Soprano
Sandy Ackerman
Dee Burkhardt
Gail Chiappetta
Kathy Du Perry
Susan Edwards
Marguerite Fagiolo
Maryjean Guzinski
Kathleen Johnson
Kim-Elaine Johnson
Nancy Kelly
Daria Kuzma
Carolyn Lynch
Annette Nielsen
Martha Jean Robinson
Dawn Russel
Kathy Ryan
Sheera Savath
Betsy Smith
Alyson Somerville
Patricia Steinmetz
Denise Sugrue

***Soprano* (continued)**
Kathy Thomas
Andrea Vodola

Alto
Janice Backofen
Cheryl Boissoneau
Nancy Carroll
Terry DeCarlo
Janet Dyer
Susanne Greenlee
Cheryl Hartell
Su Hoyle
Jeanette Kutash
Cheryl Matuscak
Janine Motta
Marilyn Newman
Beth Pennamacoor
Barbara Rose
Holly Silva
Peggy Spivak
Bea Nirenstein

Tenor
Russ Chisholm
Steve Fast
Mitchell Foote
Al Hobro
Tony Moscato
Ruth Perrotta
Paul Rose
John Mack
Maury Rosenberg
Stuart Ratzker

Bass
Greg Denaro
Tim Kowalski
Ron Lindberg
Paul Peczka
Jeff Skovill
Dennis Titley
Stan Yonkawski

SYMPHONY PROGRAM NOTES

(Continued from page 15)

Strauss composed these songs in 1948, when he was eighty-four, and they constitute his final works. Though they recall music he wrote many years earlier, they are still remarkable for a man his age. More important, these songs are not mere curiosities; they belong with some of the finest *Lieder* by a creative artist who, along with Schubert, Schumann, Brahms, Wolf and Mahler, ranks as an outstanding composed of German song.

The songs were written in a different order from that in which they are published and performed. *Im Abendrot* dates from May 6; *Frühling* was completed on July 18; *Beim Schlafengehen* on August 4, and *September* – appropriately – on September 20, less than a year before his death on September 8, 1949. They were published in 1950, and were first performed on May 22 of that year at Albert Hall, London, by Kirsten Flagstad with the Philharmonia Orchestra, conducted by Wilhelm Furtwängler.

In order of performance, the songs are: *Frühling* (*Spring*), a welcome to Spring after the gloom of Winter; *September*, a song of resignation at the end of Summer – and perhaps, symbolically, at the end of life itself; *Beim Schlafengehen* (*Going to Sleep*), expressing the relief from toil and thought that quiet sleep will bring, and *Im Abendrot* (*In the Evening Sun*), in which a husband speaks to his wife of the close of day and of life. In this final song, Strauss closes with a significant quotation of the horn theme of transfiguration from his tone poem *Death and Transfiguration*. Texts of the first three songs are by the poet Hermann Hesse, that for *Im Abendrot* by Joseph von Eichendorff.

The accompaniment requires a characteristically large Straussian orchestra comprising three flutes, two piccolos, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, tuba, celesta, harp and strings.

Orchestral Fragments from the Ballet Daphnis et Chloë – Suite No. 2

MAURICE RAVEL

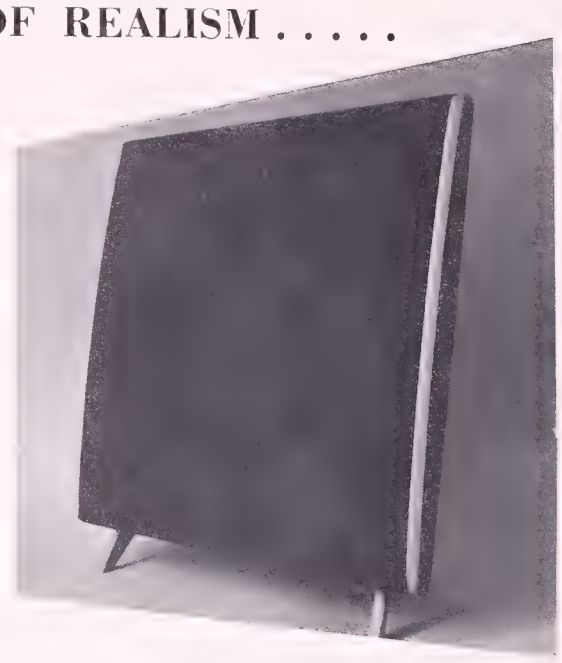
(Born March 7, 1875, in Ciboure, Basses-Pyrénées; died December 28, 1937, in Paris)

(Continued on page 17)

Exclusively At:

david dean smith

A NEW KIND OF LOUDSPEAKER
A NEW STANDARD OF REALISM . . . . .



DAHLQUIST
PHASED ARRAY™

Behind the grille cloth, five superb drivers; Bass, Upper Bass, Midrange, Tweeter and Super-tweeter are arranged in an entirely new and unique acoustical configuration. The effective result is virtually complete freedom from diffraction interference and other distorting effects, which are unavoidable in conventional box-type enclosures. These unwanted effects are quite pronounced, and their presence is a barrier to the achievement of realistic performance.

The listening benefits are surprising:

1. An open and transparent quality.
2. Exceptionally clean and crisp transient response.
3. Wide dispersion . . . . a very large area of apparent sound.
4. Superb definition of individual instruments.

Here, at last, is a loud speaker which will seem to improve with time and listening.

david dean smith

262 Elm Street, New Haven
2348 Whitney Avenue, Hamden

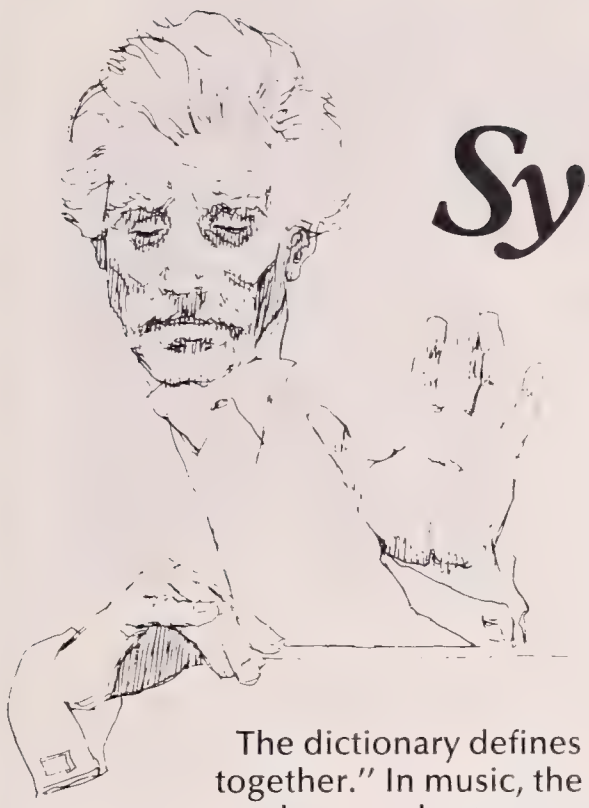
Burns
RIPS - HOLES - TEARS
Skillfully rewoven by Wonderweave in all Fabrics



Any Damage Rewoven Like New In Clothing—Rugs and Furniture. Guaranteed for life of article.

Double Knits Repaired

WONDER WEAVERS
ESTABLISHED 1899
525 WHALLEY AVENUE



Synergist

The dictionary defines synergetic as "working together." In music, the supreme synergist is the symphony orchestra conductor, whose art is the blending of sounds to produce a result far greater than the sum of its musical parts.

Our Trust people, working with you, are also synergists. And the results they produce for your estate, in cooperation with your attorney and accountant, are greater than the sum of individual effort.

In the fields of investments, estate administration, estate taxation and other areas, our experienced professionals bring all these skills together in the management of trust funds, pension and profit sharing plans and employee benefit plans, to name but a few.

Why not call one of our Synergists at 497-4018?

THE FIRST NEW HAVEN NATIONAL BANK

Trust Department
One Church Street / New Haven / Connecticut

MEMBER F.D.I.C.

Stenlia Specialties, Incorporated

NEW HAVEN'S FINEST CUISINE



Weddings
393-2380

Frozen Specialties
Bethany, Conn.

(Continued from page 16)

In 1910, Ravel completed his music for *Daphnis et Chloë,* a ballet with choreography by Michel Fokine, which was commissioned by Sergei Diaghilev for his Russian Ballet. The work was to have had its premiere in Paris in 1911, but trouble within the company prevented its production until June 8, 1912, when it was presented at the Châtelet, Paris, together with Debussy's *L'après-midi d'un faune.* Nijinsky and Karsavina danced the title roles and Pierre Monteux conducted.

The ballet as a whole, while performed more frequently in recent years, has never achieved the popularity of the two orchestral suites that were drawn from it, and which were heard more than a year before the complete work reached the stage. The second of these "orchestral fragments," as Ravel called them, comprises the entire final scene of the ballet. It contains three sections: the atmospheric *Daybreak,* the florid *Pantomime* and the basshanalian *General Dance.* The suite is played without pause.

Chloë has been kidnapped by brigands, and Daphnis, unable to prevent her seizure, has fallen into a faint. As dawn breaks, a group of shepherds rouses him, and he begins looking for Chloë, who suddenly appears. The god Pan had sent nymphs to rescue her. In gratitude, Daphnis and Chloë mime the courtship of Pan and Syrinx. Like Pan, Daphnis fashions a flute from a reed and plays upon it. Gradually the dance becomes more and more animated, and Daphnis and Chloë fall into a passionate embrace. A general dance of rejoicing accompanies their marriage.

Ravel scored the Second Suite for two flutes, bass flute, piccolo, two oboes, English horn, two clarinets, clarinet in E flat, bass clarinet, three bassoons, contra-bassoon, four horns, four trumpets, three trombones, tuba, kettledrums, bass drum, two snare drums, cymbals, triangle, tambourine, castanets, glockenspiel, celestra, two harps and strings. When the complete ballet is performed, it calls for a wordless chorus to supplement the orchestra at certain points. In some concert performances of the Second Suite, a chorus is used in the opening and closing sections.



FOR PATIENTS OF ALL AGES WHO NO LONGER REQUIRE GENERAL HOSPITAL CARE AND WANT TO BE HELPED TO "GET UP AND GET WELL FASTER."®

SOUND VIEW HAS AN ACTIVE RESTORATIVE AND REHABILITATIVE PROGRAM WHICH IS WELL KNOWN TO THE MORE THAN 150 AREA PHYSICIANS WHO HAVE ADMITTED THEIR PATIENTS TO OUR FACILITY.

OUR LARGE NURSING STAFF, PHYSICAL THERAPISTS, OCCUPATIONAL THERAPIST, SPEECH THERAPIST AND SOCIAL WORKER ARE CONTINUOUSLY INVOLVED, PLANNING AND ADMINISTRATING A REHABILITATION PROGRAM FOR EACH PATIENT.

THREE RESIDENT PHYSICIANS ARE AVAILABLE TO ASSIST THE PATIENT'S PERSONAL PHYSICIAN.

SOUND VIEW-SPECIALIZED CARE CENTER

CARE LANE, WEST HAVEN (BETWEEN V.A. HOSPITAL AND NOTRE DAME HIGH) 934-7955

ONE IN STAFF FOR EACH PATIENT MEDICARE & BLUE CROSS "65" APPROVED

The mastery of Martina Arroyo
can be yours to enjoy with a visit to The Yale Co-op...

- **Verdi — La Forza del Destino**
  Angel 4-record set $22.28
- **Beethoven — Symphony Number 9**
  Columbia 2-record set $11.14
- **Mozart — Don Giovanni**
  DGG Label $6.97
- **Rossini — Stabat Mater**
  Columbia $5.57



master charge THE INTERBANK CARD

SINCE 1888 YALE CO-OP NEW HAVEN

THE YALE CO-OP

77 Broadway, New Haven

STORE HOURS:
Daily 9:15 - 5:30, Thursdays Until 9

BANKAMERICARD

Final Concerts...



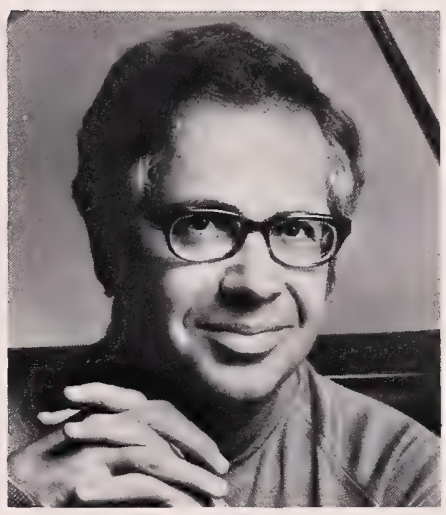
Gina Bachauer . . . romantic tradition in piano playing . . . her enormous technique . . . her penetrating tone . . . she plays with instinct and intellect . . . and incredibly fluent finger work . . . the Grand Lady of the Piano

Tuesday, April 22 in the final concert of the New Haven Symphony Orchestra Series. 8:30 P.M. in Woolsey Hall. Erich Kunzel conducting the Orchestra.

The orchestral selections for this last concert of the season are Brahms' *Academic Festival Overture*, and Beethoven's incomparable Fifth Symphony. Miss Bachauer will perform the Grieg Piano Concerto.

Tickets are available at $3.50, $4, $4.50, $5, $6.50, $7.50 at the Symphony Box Office, 33 Whitney Avenue, New Haven, Phone 776-1444, Weekdays 10-4.

Gina Bachauer continues to be one of the great pianists today.



Gary Graffman is eclectic in his repertoire and styles but not to the point of negating his own characteristics of honesty, lyricism and authority. He has been hailed as "master of Romanticism, from Beethoven to Rachmaninoff." He is considered to be in a position of emenence that is unusual for an artist so young.

Mr. Graffman will appear in New Haven on Tuesday, April 1 on the Woolsey Hall Concert Series. The concert will be at 8:30 P.M. in Woolsey.

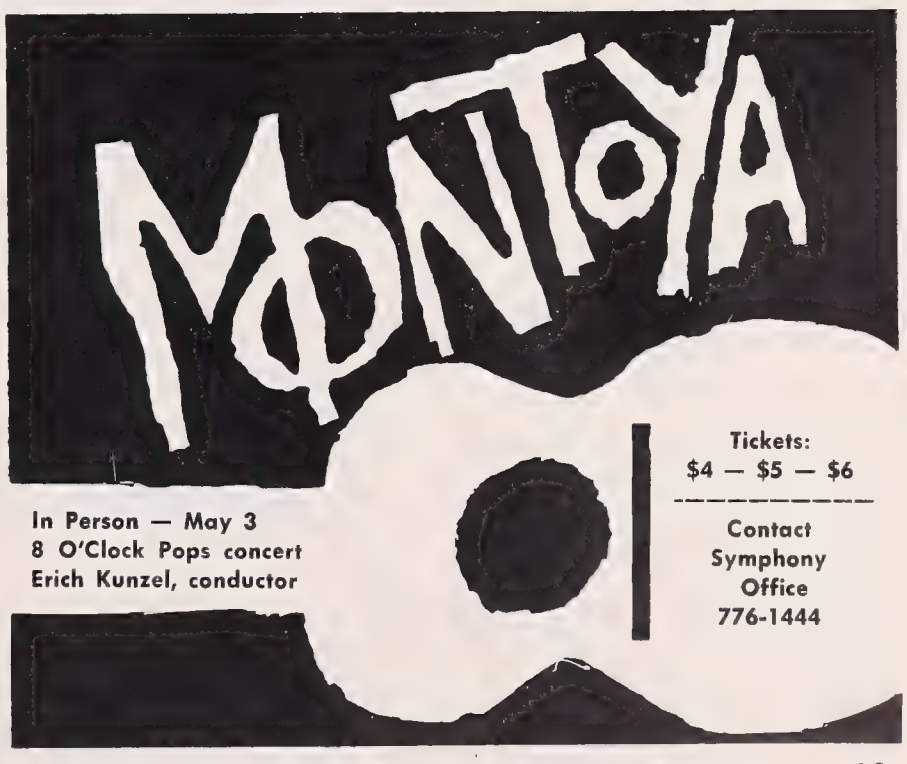
Mr. Graffman's program is as follows: Mozart – Sonata in F. Major; Beethoven – Sonata in C minor; Ravel – Sonatine; Rachmanioff – Elegie, Two Preludes (G Major, A minor), and Three Etudes – Tableaux (E-flat Major, C major, B minor).

Tickets are $3.50, $4, $4.50, $5, $6.50, $7.50 at the Symphony Box Office, 33 Whitney Avenue, New Haven, 776-1444, Weekdays 10-4.

Young People's Concert
Erich Kunzel, conductor
THE CONNECTICUT BALLET



May 10 — 1 and 3 p.m.
• Lyman Auditorium
Tickets: $1.50 each
Symphony Office
776-1444



FORM OF BEQUEST

Music, in its highest form as exemplified by the NEW HAVEN SYMPHONY ORCHESTRA, has its place among the great cultural and educational influences of New Haven . . . An adequate Endowment Fund assures permanency . . . A suggested form of Bequest:

"I hereby give and bequeath to the New Haven Symphony Orchestra, Inc., or its legal successor, for its Endowment Fund the sum of $....."

An Appeal . . .

This season the New Haven Symphony has a new look, a new sound, and new enlarged financial requirements. New vistas are opening, and new programs are being innovated by our new music director Erich Kunzel. To support our forward momentum a total of $147,750 in contributions will be needed — an increase of $35,000!

We earnestly hope that you will make a contribution to the Symphony for the current season of 1974-75. Please be aware your "New" New Haven Symphony needs you more than ever this season.

Contributions can be mailed to:
The Maintenance Fund
New Haven Symphony
33 Whitney Avenue, New Haven, Connecticut 06511

Advertising in the
New Haven Symphony Program
reaches a
discriminating audience.
Space is available for
future issues of Opus I.

For information about
space and rates,
please contact:

Ginny Ludwig
The New Haven Symphony
33 Whitney Avenue
865-0831

We welcome your advertising.

KOPS-MONAHAN TRAVEL, INC.

PERSONALIZED SERVICE
FOR ALL YOUR TRAVEL NEEDS

We Know Where you're Going
And We Care!

MEMBER AMERICAN SOCIETY OF TRAVEL AGENTS ASTA

150 TEMPLE STREET
NEW HAVEN, CONN.
(203) 777-7373

Private School Guidance

1471 Ridge Rd., No. Haven, Conn. 06473 (203) 281-3746

Please send free brochure on your advisory service which matches students to appropriate secondary schools.

Name .....

Address ..... State .....

Tel. .... Zip .....

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA *Music Director*

COLIN DAVIS *Principal Guest Conductor*

JOSEPH SILVERSTEIN *Assistant Conductor*

first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins

Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

personnel manager

William Moyer

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

Henry Portnoi
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

librarians

Victor Alpert
William Shisler

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

trombones

William Gibson
Ronald Barron
Gordon Hallberg

tuba

Chester Schmitz

timpani

Everett Firth
Sylvia Shippen Wells chair

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps

Bernard Zighera
Ann Hobson

stage manager

Alfred Robison

Orchestra Personnel
New Haven Symphony Orchestra

MUSIC DIRECTOR

ERICH KUNZEL

VIOLINS (first)

Daniel Stepner, *Concertmaster*
Sheila Fiekowsky
Edward Feld
Ralph Matson
Walter Kuczynski
Peter Loro
Kunie De Vorkin
Ann Clemmons
Gerald Elias
Nicholas Neumann
Lisa Hollin
Peter Sacco
David Marshall

VIOLINS (second)

Nancy Cooke
Suzanne Ornstein
Joseph McGauley
Eugene Stein
Jeanne Switzer
Mari Martino
Shem Guibbory
Adrienne Lewis
Alice Williams
Susan Goldenberg
Lisa Mauricci
Frank Rascati

VIOLAS

Jules Yanover
Benjamin Simon
Ronald Carbone
Gerson Davis
Michael Strauss
Silvio Risi
Barbara Hanna
Thomas Frenkel
Delores Mulder

CELLI

Barry Sills
Andrew Salvo
William D'Amato
Thomas Mansbacher
Laura Schlessinger
Sherill Roberts
Madalena Marx
Frank Dodge
Joseph Cerino
Christina Soule

BASSES

Milton Beisiegel
I. Jonathan Haskell
Allan Rickmeier
Jeffrey Tomkins
Jean-yves Benichou
Marie Laskin
Sidney Rhein

FLUTES

Anabel Brieff
Michael Mennone
Keith Brion
Robert Dick

OBOES

Harry Bartocetti
Phyllis Bohl

ENGLISH HORN

Sara Lambert

CLARINET

Nancy Buckingham
Gerald Baum
Charles Niedick

BASS CLARINET

David Eisler

BASSOONS

Robert Martenson
Joanne Wich
William Cobb
Joseph Polisi

HORNS

Christine Snyder
Emily Fine
Charles Baxter
John Davis

TRUMPETS

William Wich
Richard Green
David Burkhart
Benjamin Aldrich

TROMBONES

Robert Fanning
Stephen Gaspar
Theodore Toupin

TUBA

Tucker Jolly

TYMPANI

Norman Garrett

PERCUSSION

Howard Zwickler
Frank Shaffer
Ernest Brurer
Thomas Wubbenhorst
Susan Brown
Beth Ravin

HARPS

Gail Sacco
Sara Cutler

CELESTE

Mari Martino

ORGAN

Nancy Shearer

LIBRARIAN

Aldo Bernini

PERSONNEL MANAGER

Peter Loro

THE NEW HAVEN SYMPHONY ORCHESTRA
COMMITTEES — 1974/75 SEASON

EXECUTIVE

Anthony V. DeMayo, Chairman
Mrs. Herman Copen
James R. Greenfield
Elizabeth Harvey
Louis L. Hemingway, Jr.
James M. Osborn
Brooks Shepard, Jr.
Mrs. Christopher Tunnard
William Waite
Paul D. Wingate

CHAIR SPONSOR

Herman Copen, Chairman
Dr. Irving M. Polayes, Co-Chairman
Alan J. McBean
Frederick J. Mancheski
Maynard H. Motz

COMMISSIONED WORKS

William Waite, Chairman
Leroy Anderson
Erich Kunzel
Dr. Irving M. Polayes

EDUCATION

William Waite, Chairman
Erich Kunzel
Philip Nelson
Brooks Shepard, Jr.
Oyarma Tate
Kenneth Wendrick

FINANCE AND INVESTMENT

James M. Osborn, Chairman
John B. Stevens
G. Harold Welch, Jr.

LIAISON

Brooks Shepard, Jr., Chairman
Anthony V. DeMayo
James Greenfield
Louis L. Hemingway, Jr.

MAINTENANCE FUND

Paul D. Wingate, Chairman
Mrs. Arnold Baskin, Co-Chairman
Mrs. Michael L. Adley
Mrs. Robert Adnopoz
Spencer M. Berger
Mrs. Jean Boorsch
Joel Cohn
Donald R. Eglee
Robert C. French
Mrs. Donald F. Keefe
Mrs. Morris Krosnick
Mrs. Herman Liebert
Mrs. Charles McClure
Mrs. Charles Morgan
Samuel Poor
Gurdon B. Wattles

NOMINATING

Mrs. William B. McAllister, Chairman
H. Langedon Bell, Jr.
Mrs. Donald F. Keefe
Dr. William Lattanzi
Mrs. Christopher Tunnard

PERSONNEL

Anthony V. DeMayo, Chairman
John Kernan
David T. Totman

YOUNG PEOPLES CONCERTS

Mrs. Peter Loro, Chairman
Mrs. Carleton F. Loucks

but first!

Ron Rohmer's Morning



news, sports, AAA traffic reports,
weather, music and lots of fun



weli radio 960
new haven

A SERVICE OF COVENANT BROADCASTING CORPORATION

we care

We Care about our customers. That's what makes us different. We care about the kind of service you receive while shopping in our store, that's why you can be sure of personalized attention to your needs. We care about your comfort and relaxation . . . and we provide for it. We care about the little extras our customers expect, that's why we offer many special services. When you think about shopping, think of Malley's . . . the store that thinks of you.

·THE EDW·MALLEY CO·

IN NEW HAVEN

THE PERFORMING ARTS

BROOKLYN COLLEGE

All performances scheduled by the Brooklyn College School of Performing Arts are threatened by New York City's drastically reduced budget. Additional funds are needed to continue our programs, and we are inviting friends of the School of Performing Arts to contribute to the support of our performances.

All contributions are tax deductible. Checks should be made out to the Performing Arts Fund and addressed to:

Office of the Dean
School of Performing Arts
Brooklyn College
Brooklyn, New York 11210

BROOKLYN COLLEGE

John W. Kneller, President

SCHOOL OF PERFORMING ARTS

Robert Hickok, Dean
Howard Becknell, Department of Theatre
Betsy Carden, Department of Dance
Dorothy Klotzman, Department of Music

GUEST ARTIST SERIES

Sir Rudolf Bing, Director of Cultural-Community Programs
Danny Banks, Assistant to the Director

CENTER FOR THE PERFORMING ARTS

Stephen Langley, General Manager
Richard Kearney, Production Manager
Frank Marchlenski, House Manager
Roland Ros, Graphic Arts Director

BROOKLYN COLLEGE GUEST ARTIST SERIES

presents

THE BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA Music Director

EDO DE WAART Conductor

PROGRAM

Sonata pian e forte a 8, from Sacrae Symphoniae No. 6, 1597 ..... G. GABRIELI

Washington's Birthday ..... IVES

Symphony No. 88 ..... HAYDN

- Allegro
- Largo
- Menuetto and trio
- Allegro con spirito

intermission

Symphony No. 7 in A op. 92 ..... BEETHOVEN

- Poco sostenuto—vivace
- Allegretto
- Presto—assai meno presto—tempo primo
- Allegro con brio

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon
Baldwin Piano

Saturday, February 22, 1975 8.00 p.m.

WALT WHITMAN HALL

Sonata pian e forte a 8, from Sacrae Symphoniae No. 6

GIOVANNI GABRIELI (c. 1557-1612)

At a time in musical history when the Mass was the most sophisticated form of musical composition, the SONATA PIAN E FORTE, Gabrieli's most famous composition, is celebrated as the earliest known ensemble work to indicate dynamic contrasts, also as one of the earliest to designate precise instrumentation. "Sonata" in Gabrieli's usage meant nothing more than a piece which was to be sounded—that is, to be performed on instruments, not sung—and the words 'pian e forte' referred to the alternatingly soft and strong dynamics which are so important a feature of the work. As originally conceived, the Sonata would have been played by two separate instrumental choirs, each stationed in a different part of the great basilica of St. Mark's in Venice.

Washington's Birthday

CHARLES IVES (1874-1954)

Despite its title, WASHINGTON'S BIRTHDAY could be an evocation of almost any wintry day in the New England countryside at the turn of the century. By the composer's own descriptive comment, the musical ideas derive from the bleakness of a New England mid-winter in contrast to winter holiday action. Sleighs in the snow, a square-dance in the barn, a band of village fiddlers, and the sentimental songs of those days eventually give way "to the grey bleakness of the February night" in this piece played a year after the centennial celebration of the composer's birth.

Symphony No. 88

JOSEPH HAYDN (1732-1809)

SYMPHONY NO. 88 IN G came at a time of what was certainly incredible creativity in a career that was extremely long even by today's standards. Living under the patronage system of Prince Nicolas Esterhazy, Haydn's career spanned the Classic Era and enjoyed financial security and social advantages given to no other musician before him. His work had recently entertained the Czar of Russia and Marie Antoinette of France, and it was during Haydn's visit to Vienna in 1782 that Haydn met the younger Mozart. Considered by his contemporaries as the undisputed master of musical composition of the period, Haydn produced the Symphony in G for the violinist Johann Peter Tost. It is the work of a mature composer aware of his technical perception, mastery of form, and assured of his critical position.

Symphony No. 7 in A op. 92

LUDWIG VAN BEETHOVEN (1770-1827)

Beethoven was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed. Four years had elapsed since the PASTORAL SYMPHONY, but they were not unproductive years, and the EIGHTH was to follow close upon the SEVENTH, being completed in 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

It would require more than a technical yardstick to measure the true proportions of the SEVENTH SYMPHONY — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality—the slow movement of the FOURTH, many parts of the PASTORAL are static by comparison. Even the FIFTH SYMPHONY dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded Beethoven's SYMPHONY NO. 7 for RCA.

Concerts and programs are subject to change.

It is prohibited to take photographs or make recordings of this performance.

Latecomers are admitted only at appropriate intervals determined by the wishes of the performers.

THE CONDUCTOR

EDO DE WAART, Music Director of the Rotterdam Philharmonic, was born in Amsterdam in 1941. He started his conducting career while still an oboe player with the Concertgebouw Orchestra. In 1964 Edo de Waart won first prize at the Dimitri Mitropoulous Competition and as a result worked as assistant to Leonard Bernstein with the New York Philharmonic during the 1965-1966 season. The same season he conducted at the Spoleto Festival. He returned to Holland in 1966 to be assistant conductor of the Concertgebouw Orchestra. After one year, at the age of twenty-six, he was appointed one of the two permanent conductors of the Rotterdam Philharmonic. He made his debut in London in 1968 conducting the Royal Philharmonic and since then has appeared with many of the world's major orchestras including the London Symphony, the Scottish National, the Halle, the Chicago Symphony, the Los Angeles Philharmonic, the Pittsburgh Symphony, the San Francisco Symphony and the Minnesota Orchestra. He has also conducted opera with the Netherlands Opera and at the Sante Fe Opera Festival. Edo de Waart made his first appearance with the Boston Smyphony at Tanglewood in July, 1973. He records for Philips Records.

Coming Soon on the Brooklyn College Guest Artist Series—the world renowned

GUARNERI STRING QUARTET

performing an all-Beethoven program on

Saturday, March 8, 1975 8:00 p.m.

"Singly and as a group, IT HAS NO SUPERIOR ON THE WORLD'S STAGES."
THE NEW YORK TIMES

—tickets available now at the box-office—

SPRING CALENDAR 1975

THEATER

CELEBRATION
The Tom Jones-
Harvey Schmidt Musical
Directed by Wilson Lehr
Thursday-Tuesday
Gershwin Theatre
May 15-20, 8 p.m.

New Workshop Theatre
Graduate Thesis Productions
All Evenings at 8 p.m.
Admission Free

Hedda Gabler
by Henrik Ibsen
Directed by Ronna Sloan
Thursday-Sunday
February 20-23

My Three Angels
by Sam and Bella Spewack
Directed by Madelaine Berg
Thursday-Sunday
March 20-23

Arsenic and Old Lace
by J. Kesselring
Directed by Leonard Klein
Thursday-Sunday
April 24-27

CHILDREN'S THEATER

Pinocchio
(The Prince Street Players, Ltd.)
Gershwin Theatre
Saturday, February 15, 1 p.m.

Oliver Twist
(The National Theatre Company)
Gershwin Theatre
Saturday, March 22, 1 p.m.

MUSIC

The Cleveland Orchestra
Lorin Maazel, Conductor
Saturday, February 8, 8 p.m.

Agustin Anievas, pianist
Sunday, February 9, 2:00 p.m.
Alice Tully Hall

The Boston Symphony Orchestra
Seiji Ozawa, Music Director
Edo de Waart, Conductor
Saturday, February 22, 8 p.m.

The Guarneri String Quartet
Saturday, March 8, 8 p.m.

Dorian Wind Quintet
Sunday, March 16, 8 p.m.

The Spanish RTV Symphony Orchestra of Madrid
Enrique Garcia Asensio,
Chief Conductor
Odon Alonso, Conductor;
Angeles Chamorro, soprano;
Francisco Ortiz, tenor;
Saturday, April 5, 8 p.m.

Leontyne Price, soprano
Saturday, April 12, 8 p.m.

Brooklyn College Jazz Ensemble
Chuck Israels, director
Sunday, April 13, 8 p.m.
Monday, April 14, 7:30 p.m.

Brooklyn College Symphonic Band
Dorothy Klotzman, Conductor
Sunday, April 20, 8 p.m.
Monday, April 21, 7:30 p.m.

B. C. Percussion Ensemble
Morris Lang, Director
Sunday, April 27, 8 p.m.
Alice Tully Hall

B.C. Chorus and Orchestra
Robert Hickok, Conductor
Saturday, May 17, 8 p.m.
Monday, May 19, 7:30 p.m.

DANCE

Harkness Ballet
(BC Dance Series)
Saturday, March 1, 8 p.m

Dance Department Studio Workshop
307 Roosevelt Extension
Wednesday, March 19, 12:30
Admission Free

Kazuko Hirabayashi Dance Theatre
(BC Dance Series)
Saturday, April 19, 8 p.m.

Brooklyn College Dance Theatre
Directed by Larry Berger
Gershwin Theatre
Friday, Saturday,
April 25, 26, 8 p.m.
Sunday, April 27, 2:30 p.m.
Monday, April 28, 12:30

Environmental Dances
Wednesday, May 7, 12:30
College Quadrangle and Plaza
(Rain date)
Monday, May 12, 12:30

Dance Department Studio Workshop
307 Roosevelt Extension
Monday, May 19, 12:30
Admission Free

TELEVISION

Brooklyn College presents
WNYC-TV Channel 31
Sunday, 10:30 p.m.
Monday, 12 noon
Thursday, 7:00 p.m.

Box Office—859-1180
9:30 a.m. to 3 p.m. (Mon.-Fri.)
5:30 to 8:30 p.m. (Mon.-Thurs.)

If you wish to be included on our mailing list, call or write:

Brooklyn College Performing Arts Center
Room 152 Gershwin Hall
Brooklyn, New York 11210
780-5291

All performances in Whitman Auditorium unless otherwise noted.

Lincoln Center

Lincoln Center for the Performing Arts / March 1975



Of all filter kings tested:

Carlton is lowest.

Look at the latest U.S. Government figures for other brands that call themselves low in tar.

	tar, mg/cig	nicotine, mg/cig
Brand D (Filter)	14	1.0
Brand D (Menthol)	14	1.0
Brand K (Menthol)	14	0.9
Brand R (Filter)	14	0.9
Brand M (Filter)	12	0.9
Brand T (Menthol)	12	0.7
Brand T (Filter)	11	0.7
Brand V (Filter)	11	0.7
Brand V (Menthol)	11	0.8
Carlton Filter	**4**	**0.3**
Carlton Menthol	**4**	**0.3**

Carlton 70's (lowest of all brands)—
2 mg. "tar", 0.2 mg. nicotine



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Filter and Menthol: 4 mg. "tar", 0.3 mg. nicotine av. per cigarette, FTC Report Oct. 74.

Delta gives you a Florida break.

Steak & Champagne in Tourist to Florida.

(Miami, Ft.Lauderdale and Tampa/St.Pete)



Delta has a dozen nonstops every day this winter to Miami/Ft.Lauderdale. Also morning, evening and night nonstops to Tampa/St.Pete. And on every mealtime nonstop we're serving free steak to everyone—free champagne to every adult. Free champagne on thrifty Night Coach nonstops, too. The night fare is only $78 to Miami or Ft.Lauderdale, just $73 to Tampa/St.Pete. So live a little—fly Delta to Florida.



See your friendly Travel Agent. Delta and your Travel Agent accept American Express and all other major, general-purpose credit cards. For instant reservations thru Deltamatic,® call Delta in New York at 832-7000, in New Jersey at 622-2111. And have a nice trip!

DELTA
The airline run by professionals

Miami Five nonstops daily. Day Tourist and Night First Class, $98. Night Coaches, only $78.

Ft.Lauderdale Seven nonstops a day. Our 9:40am nonstop is a Wide-Ride™ superjet. Day Tourist and Night First Class, $98. Low $78 Night Coaches, too.

Tampa/St.Pete Fly nonstop any morning or evening. Day Tourist and Night First Class, $92. Night Coach nonstop, only $73.

Jacksonville Nonstop evenings at 5:45pm. Day Tourist, $79.

The Bahamas Nonstops to Nassau and Freeport every morning. 21-day Midweek round-trip Tourist Excursion, just $166. (Weekends slightly higher.) Add applicable tax.

Tour rates are per person, double occupancy. Fares, tour rates and schedules subject to change without notice.

Delta is ready when you are.®

The great equalizer:

Now the individual can get the same kind of investment advice institutional investors use.

For as little as $300 a year.

Getting proven professional advice—at a price one can afford—has long been a problem for the individual building a portfolio. But not any more.



Manufacturers Hanover, recognizing the need, has developed Investment Counseling, a service especially designed for such individuals.

What is Investment Counseling?

It's an investment advisory service which makes the investment know-how of Manufacturers Hanover available to a greater number of investors. And Manufacturers Hanover employs over 700 people in its Trust Division where nearly $10-billion of invested funds are managed for individuals and institutions.

How does the service work?

As with all investment accounts, Manufacturers Hanover assigns an investment officer to your portfolio. Using the facilities of our Investment Research Department, this officer gives you specific buy and sell recommendations as and when appropriate.

The decision to act remains with you. You choose a broker from a list supplied by us, and the broker executes transactions only on your order.

What does it cost?

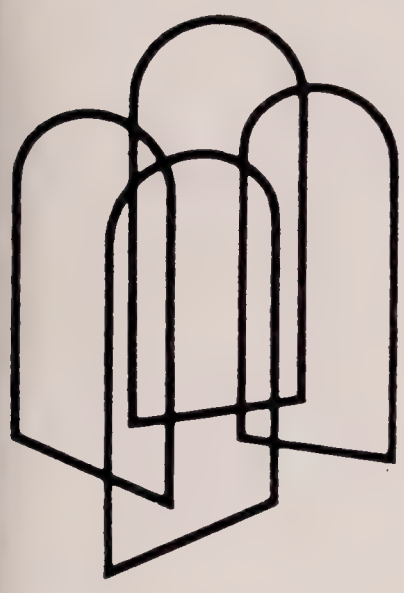
Our annual charge is 1% on the first $100,000 of market value, with a minimum charge of $300. That's less than $1 per day for the kind of advice some of the largest institutions use in their own portfolio management.

Isn't it what you need for your portfolio? Just call 350-6106 and ask about Investment Counseling Service. We'll fill in the need.

MANUFACTURERS HANOVER

stagebill

March 1975 *Volume II, No. 7*



CONTENTS

7 **FALSTAFF: The Story of the Fat Frankenstein Monster**
by Martin Gottfried

11 **THE STATE AND THE ARTS**
by Amyas Ames

13 **RAVEL CENTENARY**
by Arbie Orenstein

17 **THE PROGRAM**

24 **FACILITIES AND SERVICES**

27 **LINCOLN CENTER NOTES**
by Judith Ravel Leabo

Cover photograph by Yoichi R. Okamoto; page 10 by Susanne Faulkner Stevens; page 30 by Eleanor Morrison.

Joseph P. Barbieri, *president & publisher*
Theodore P. Langdon, *senior vice president*

Editorial Staff

Karl B. Leabo, *senior editor & art director*
Judith Ravel Leabo, *managing editor*
Wendy H. Walden, *art associate*

Program Staff

Carol E. Schwarz, *program editor*
William J. Kofl, Jr., *general manager*
Judith M. Pletcher, *sales representative*

STAGEBILL is published monthly at Lincoln Center for the Performing Arts, New York, Kennedy Center for the Performing Arts, Washington, D.C., and in Chicago. The Lincoln Center *Stagebill* is published by B&B Enterprises, Inc. Program Office, 1865 Broadway, New York, N.Y. 10023, (212) 582-0846. Copyright © B&B Enterprises, Incorporated 1975. All rights reserved. Printed in U.S.A.

Advertising Offices–**New York:** 275 Madison Avenue, New York, N.Y. 10016, (212) 686-7740. **Washington, D.C.** Program Office, The Kennedy Center, Washington, D.C. 20566, (202) 833-2897. **Chicago:** 500 North Michigan Avenue, Chicago, Illinois 60611, (312) 565-0890.



Bravo!

Exprinter and
Holland America Cruises
present another
Music Festival at Sea

Opus VI

aboard the
Luxury Cruise Ship

Rotterdam

May 31-June 7, 1975
to Nassau and Bermuda
from New York
7 days $490. to $820.*
(Includes air paid round trip New York)

FEATURING:
Gina Bachauer, Pianist ▪ **Rudolph Firkusny,** Pianist
Jerome Lowenthal, Pianist ▪ **Jan Peerce,** Tenor
▪ **Ruggerio Ricci,** Violinist
Eleanor Steber, Soprano ▪ **Charles Treger,** Violinist
Tokyo Quartet ▪ **Christine Walevska,** Cellist
Boris Goldovsky, lecturer **Robert Sherman,** lecturer

A glorious week of beautiful
music performed by world-famous artists . . .
soft sea breezes and luxury vacation living
aboard the world's Number One cruise liner . . .
with unhurried visits to friendly,
lovely Nassau and Bermuda.

Reservations are limited. For additional information, please mail coupon.

*Rates per person, based on double occupancy and subject to availability. The SS Rotterdam is registered in the Netherlands Antilles.



Send coupon to: OPUS VI
Exprinter—Dept. L-2
500 Fifth Avenue,
New York, N.Y. 10036
Tel: (212) 244-7856

Name

Address

City State Zip

Verdi's **Falstaff** *joins the repertory of the Metropolitan Opera on Monday evening, March 10, with Cornell MacNeil in the title role for the first time.*

Sir John Falstaff was over-sized in more than one way. He was the brainstorm Shakespeare regretted, the character who ran away from his play. Shakespeare never created a more popular figure, a more imaginative one, nor one who proved a greater nuisance. Falstaff took star status and just wouldn't let go. Shakespeare could do nothing to weaken the man's grip on the public fancy and yet Falstaff remained only a featured character who, as the playwright well knew, could not carry a play.

Falstaff's success seemed Shakespeare's calamity. He was distracting attention from the main subject of the *Henry V* trilogy and this was a subject very close to Shakespeare's heart: monarchial stability. But one look at the fat old knight and audiences forgot about royal responsibility. They wanted to be entertained by Falstaffian high spirits, Falstaffian low comedy, Falstaffian *irresponsibility.*

Nor was it only an audience of commoners that clamored after Falstaff. Queen Elizabeth, the occupant of the very throne Shakespeare was defending, asked for more of the rascally, timorous, unchivalrous knight-errant. The playwright simply couldn't get rid of his fat Frankenstein monster.

What is it about Falstaff that made him so popular? In all of Shakespeare only Hamlet is as familiar to the general public. But Hamlet at least was a title character, and a tragic hero to boot. Why is Falstaff so much bigger than life? Who is he that his very name has become an adjective?

He is, to be sickening about it, *lovable.* He is crazy-quilt humanity, the braggart brought to heel, the battlefield coward, the ineffectual lover, the knight in refreshingly tarnished armor. He takes the knock for all of us, he is the classic clown, the fat man. He is ineptly written after *Henry IV, Part One*—involuntarily written by a Shakespeare who had had it with him—but he goes lovably on. The legend of John Falstaff overwhelms even the sloppy writing of his lines. The character overturned the playwright.

To be specific about Falstaff, you can't be specific about Falstaff. Which one do you want to talk about? The high spirited, boisterous boozer of *Henry IV, Part One*? The overgrown brat with dangerous friends of *Part Two*? The brainless goat of *The Merry Wives of Windsor*? Or the rejected, tragic victim of *Henry V,* who isn't even granted an onstage death scene?

Perhaps the Falstaff who has won the hearts of 400 years' worth of audience is the Falstaff who had the nerve to live for himself and admit it; the Falstaff who lived it up because he knew too well how brief life would be; the Falstaff who simply and fully enjoyed life and wasn't about to sacrifice it to some idiotic concept of battlefield honor. "Can honor set a leg? No. Or an arm? No. Or take the grief away from a wound? No. What is honor? A word. What is in that word honor? What is that honor? Who has it? He that died

Falstaff

THE STORY OF THE FAT FRANKENSTEIN MONSTER

by Martin Gottfried



Wednesday. I'll none of it. Honor is a mere scutcheon." *(Henry IV, Part One)*

The *Henry V* trilogy is the story of the becoming of the ideal king and it begins with *Henry IV, Part One.* Falstaff is introduced as old, poor, boastful, cowardly, lustful, noisy, gluttonous and of course fat—a booming man-child interested mainly in drinking, women and fun. Dramatically, there is only one reason for his existence: to pose a threat to Prince Hal's future as a responsible king; to be a bad influence. Sir John Falstaff is "a misleader of youth."

He was also an instant popular success and Shakespeare must share the blame for continuing him into the second part of

Portraits of Falstaff. Top left by Charles Robert Leslie. Bottom left by William Hogarth. Below by John Murray Wright.





Henry IV. His rationalization was to demonstrate Prince Hal's maturity by repudiating the old boy. Shakespeare tried to alleviate the fall from grace by making *Part Two's* Falstaffian scenes crueler, more coarse and less forgivably immoral. There is even talk of murder among Falstaff's pals.

It didn't work. By giving in to the character's popularity, Shakespeare guaranteed mediocrity for the second play and instead of satisfying the audiences, inevitably made them hunger for even more of Falstaff. Now, Queen Elizabeth herself invited the playwright to write another play for the character and even specified the plot: she wanted to see Falstaff as a lover. To make things worse, Shakespeare was given only three weeks to come up with the play.



Falstaff with Doll Tearsheet. This pen and ink drawing by George Cruickshank, 1792-1878.

Writing on an imposed subject under an impossible time limit is not an artist's ideal circumstance. Most scholars agree that in his uninterest and haste, Shakespeare simply lifted prototypes of popular Italian comedy (and some say he stole a play altogether). *The Merry Wives of Windsor* was doomed to be second rate and ironically, its Falstaff was unrecognizable. The jovial knight was gone and in his place was an old fool, humiliated by a couple of restless suburban wives.

Yet, despite the reluctance of Shakespeare to continue the Falstaff character; despite the public pressure that kept him from developing the character as he might have liked; despite the character's insistence on taking over every play he was in, the fact remains that Falstaff never succeeded as a main character. His energy would overshadow everyone else in a play, but he couldn't take charge. It was exasperating. Something was missing. But *what?*

There are some stage characters who are so supersized, and get so carried away with their own vitality, that they seem as if they are about to take off. Either their heads will burst or they will zip up through the ceiling. There is only one outlet for them. *Singing.* What kept Falstaff from ruling his evening was that he needed *music.*

It took opera to make a leading man of Falstaff. Verdi's *Falstaff* is that incredible creation—the opera that is actually better than the original Shakespearean source. Mind you, it wasn't the first operatic version of *The Merry Wives of Windsor.* Henry Bishop, an English composer we can definitely call obscure, wrote one in 1824. A quarter of a century later, Carl Nicolai wrote his version, though he has only a popular overture to show for it.

It was Boito's masterful adaptation of *The Merry Wives*, interspersed with sections from both parts of *Henry IV*, that made it at last possible for Falstaff to *take stage*—to have a title all his own, a play named for him—to become the leading man audiences always wanted him to be, despite his creator's misgivings. Shakespeare was right. Falstaff couldn't carry a play. He needed an opera.

Martin Gottfried is drama critic for the New York Post.



It's another feeling. It's another Chanel.

CHANEL N°19

Chanel No. 19 Perfume 12.00 to 400., Spray Perfume 9.50, Eau de Toilette from 8.00 to 22.00,
Eau de Toilette Spray 8.00, Eau de Toilette Atomizer 13.50, Bath Powder 7.00.





The State and

All those who benefit from the arts are deeply grateful to the New York State legislators for voting $34.1 million of support last year. That was dramatic assistance to a primary interest of the citizens of the State. It meant greater security for the 40,000 people who work in the arts; it meant economic gain for the State—for there are $9 of arts activity for each $1 of State support; it meant an enrichment of life which the arts always provide—especially in times of stress.

Think what would have happened to these arts activities (which had combined operating costs of $285 million) if that aid had not been given. Their costs increased almost $35 million last year because of inflation. At the same time, the value of the assets of endowments and foundations shrank 30%, causing a reduction from traditional sources.

On the other hand, there is clear evidence (as in the 1930's) of increased attention to the arts—higher attendance at museums, at theatres and more family groups coming to those activities supported by the State. In fact, 87 million people attended non-profit arts activities in the State in 1974—a substantial inerease over the year before.

Additional evidence of this human concern for the arts is to be found in the remarkable fact that, in spite of harder times, individuals and corporations are giving more than last year. What better evidence could there be of the vitality of the arts?

$34,100,000 vs $38,200,000

Governor Carey, who as a Congressman was a great friend of the arts and helped introduce the National Endowment for the Arts legislation, has requested $34.1 million for the arts in his 1975-76 budget.

These are difficult times and by doing this, he shows his deep concern for the arts. But precisely because the times are difficult, the Concerned Citizens for the Arts, while they applaud the Governor's action, have no choice but to ask that a 12% inflation factor be added to the $34.1 million, raising the arts appropriation to $38.2 million.

4 Per Cent Tax

The proposed New York State budget also contains a request for a new 4% sales tax on all tickets for profit and non-profit arts performances. We oppose this tax as crippling to the arts.

A Time for Action—Write Now

The political motivations of those who value the arts in their communities were never stronger. It is a time for all of us to join together to work for the arts. Redrafting of the Executive budget will oc-

Top left: Lincoln Center Out-of-Doors Festival. Bottom left: Lincoln Center's Arts in the Parks. Both these summer projects received aid last year from the New York State Council on the Arts.

The Arts

by Amyas Ames

Chairman, Concerned Citizens for the Arts

AFTER THEATER
BY CANDLELIGHT AT
STAMPLER'S

Cocktails, late night snacks,
or just desserts
Central Park West at 61st Street
PL 7-3165
(Just South of Lincoln Center)

Lobster with view.
$7.95

One of New York's most persistent myths is that high prices attend the King's Wharf Restaurant.

After all, it's on Central Park South, it's in a grand hotel, it's smashingly elegant. It should be a King's ransom. Well, a fresh, whole Maine lobster, complete with a view of The Park, is $7.95.

Sometimes the truth doesn't hurt at all.

KING'S WHARF
In Marriott's Essex House
on Central Park South
247-0300 for reservations



La crêpe

Charming. unique
restaurants serving
110 varieties of
authentic French crepes
at moderate prices.

B'way at 67 St./ 57 W. 56 St.
158 W. 44 St./3rd Ave. nr. 58 St.
15 Greenwich Ave./59 Nassau St.

cur this month. Therefore you must write now to Governor Carey, your legislators and to key legislators (see attached list) urging them to 1) appropriate $38.2 million for the arts and 2) abolish the proposed 4% sales tax on all tickets.

Who to write to:

Governor Hugh Carey
The Executive Chamber
State Capitol
Albany, New York 12224

KEY LEGISLATORS

Your State Senator
Your State Assemblyman

Senator John J. Marchi
Chairman
Senate Finance Committee
Senate Chamber
State Capitol
Albany, New York 12224

Senator Warren M. Anderson
Majority Leader
Legislative Office Building
Room 910
Albany, New York 12224

Senator Manfred Ohrenstein
Minority Leader
Legislative Office Building
Room 907
Albany, New York 12224

Assemblyman Burton G. Hecht
Chairman
Ways and Means Committee
Assembly Chamber
State Capitol
Albany, New York 12224

Assemblyman Stanley Steingut
Speaker of the Assembly
Legislative Office Building
Room 930
Albany, New York 12224

Assemblyman Perry B. Duryea, Jr.
Minority Leader
Legislative Office Building
Room 933
Albany, New York 12224

Ravel Centenary

We should always remember that sensitiveness and emotion constitute the real content of a work of art. –MAURICE RAVEL



On March 8, 1875, an official declaration was duly recorded in the town hall of Ciboure, a Basque fishing village at the southwestern tip of France. An illiterate fishmonger, one Gracieuse Billac, declared that at 10 p.m. on March 7, a son was born to Marie Delouart, of Basque origin, and Pierre Joseph Ravel, a Swiss civil engineer, who were residing at 12 ·:e du Quai. One hundred years have elapsed since the birth of Joseph Maurice Ravel, and the world of music is now rendering homage to the genius of this quintessential French composer.

Ravel's legacy consists of some sixty compositions, of which slightly more than half may be considered major achievements. This small body of music was composed over a creative period of four decades, from the 1890's to the 1930's, and the strongest compositions rank with the foremost achievements of twentieth-century music. The centenary celebrations honoring Ives and Schoenberg were held last year, and both composers are highly regarded by musicians. However, whereas Schoenberg's seminal art has made relatively little headway with the public, and Ives was "discovered" in 1974, Ravel's self-contained art continues to enjoy an immense and unflagging popularity. The best-seller appeal of *Boléro* remains undiminished, as does the brilliant orchestral transcription of Mussorgsky's *Pictures at an Exhibition.* Although *Boléro, La Valse,* and *Daphnis et Chloé* were written for the dance, they are seldom performed as Ravel intended them, an anomoly which should be corrected in May, when the New York City Ballet will present an important Ravel festival. Other perennial favorites include *Jeux d'eau, Gaspard de la nuit,* the piano concerti, the String Quartet, Trio, *Shéhérazade*— one would have to list virtually all of the composer's major works. Although *L'Heure espagnole* and *L'Enfant et les sortilèges* are less frequently encountered, they would make a delightful if atypical operatic evening. In addition to the mock libertinage and scintillating orchestration of *L'Heure espagnole, L'Enfant* features an American ragtime, a love duet intoned by two meowing cats, and, of course, in

Above: Detail from a bust of Ravel by L. Leyritz.

by Arbie Orenstein

Colette's charming libretto, four plus four equal eighteen. The essence of Ravel's genius is found in this sympathetic and somewhat sentimental masterpiece.

Although considered a daring member of the avant-garde at the outset of his career—a "super-Debussy" as Satie observed—it became apparent by the 1930's that Ravel's art was evolutionary rather than revolutionary, a judgment which still appears valid. Like vintage French wine, his art has mellowed and settled. For all its subtlety and daring, it springs essentially from the clarity and elegance of the eighteenth century. And like Mozart, whom he revered above all other composers, Ravel is at once sophisticated yet easily accessible, mature yet youthful. In an important statement to his colleague and biographer Roland-Manuel, the composer explained that:

> *sincerity is of no value unless one's conscience helps to make it apparent. This conscience compels us to turn ourselves into good craftsmen. My objective, therefore, is technical perfection. I can strive unceasingly to this end, since I am certain of never being able to attain it. The important thing is to get nearer to it all the time. Art, no doubt, has other 'effects,' but the artist, in my opinion should have no other aim.*

By the "effects" of art, Ravel apparently referred to its spiritual and emotional qualities. Although his scores are flawlessly crafted and do achieve "technical perfection," like his favorite poet, Stéphane Mallarmé, the composer was often accused of being a cerebral contriver of effects. Happily, that legend has long since been laid to rest. Another legend is the supposed inferiority of Ravel's achievement in comparison with that of Debussy. Although it is true that Debussy composed more, and is a more seminal figure in the history of music, nevertheless, it now appears that at their best, both artists are equally compelling.

In addition to the many all-Ravel recitals which will be *(continued on page 25)*

For Your Listening Pleasure

FOR THE 35TH CONSECUTIVE YEAR TEXACO BRINGS YOU LIVE BY RADIO THE

Metropolitan Opera Broadcasts

SATURDAY RADIO SCHEDULE

DATE	OPERA	COMPOSER	TIME (E.T.)
1974			
Dec. 7	ROMEO ET JULIETTE	GOUNOD	2:00
Dec. 14	DEATH IN VENICE (New)	BRITTEN	2:00
Dec. 21	JENUFA (New)	JANACEK	2:00
Dec. 28	TURANDOT	PUCCINI	2:00
1975			
Jan. 4	L'ITALIANA IN ALGERI	ROSSINI	2:00
Jan. 11	MADAMA BUTTERFLY	PUCCINI	2:00
Jan. 18	CAVALLERIA RUSTICANA I PAGLIACCI	MASCAGNI LEONCAVALLO	2:00
Jan. 25	BORIS GODUNOV (New)	MUSSORGSKY	2:00
Feb. 1	DON GIOVANNI	MOZART	2:00
Feb. 8	TOSCA	PUCCINI	2:00
Feb. 15	DAS RHEINGOLD	WAGNER	2:00
Feb. 22	BLUEBEARD'S CASTLE (New) GIANNI SCHICCHI	BARTOK PUCCINI	2:00
Mar. 1	DIE WALKUERE	WAGNER	1:00
Mar. 8	MANON LESCAUT	PUCCINI	2:00
Mar. 15	SIEGFRIED	WAGNER	1:00
Mar. 22	LA FORZA DEL DESTINO (Revised)	VERDI	2:00
Mar. 29	DIE GOETTERDAEMMERUNG	WAGNER	12:30
Apr. 5	FALSTAFF	VERDI	1:00
Apr. 12	I VESPRI SICILIANI	VERDI	2:00
Apr. 19	L'ASSEDIO DI CORINTO (New)	ROSSINI	2:00

Schedule subject to change
Please check your local newspaper for radio station

Please send quiz questions to Texaco Opera Quiz, 135 East 42nd Street, New York, N.Y. 10017

These live broadcasts, heard throughout the United States over the Texaco-Metropolitan Opera Radio Network, and in Canada over the CBC English and French Radio Networks, are proudly presented by Texaco for the pleasure of opera lovers everywhere. You are cordially invited to tune in.

ABOUT THE OPERAS IN MARCH

DIE WALKUERE —WAGNER

The second of Wagner's great cycle and the most popular of the four. "Music that rides the storm," one authority summed it up. "When half-gods go, the gods remain," Lawrence Gilman wrote of the overwhelming last scene; and another commentator found Wagner, the supreme showman, in the ascending brass theme which underscores it. "Tomorrow night," great Richard seems to be saying, "Siegfried!"



MANON LESCAUT —PUCCINI

Puccini had a way of falling in love with his heroines. He could cry at Mimi's death with the best of them but he seems to have had a special affection for Manon. "Don't let them forget my Manon," he used to plead. The broadcasts this season give us a Puccini retrospective: Manon, 1894; Tosca, 1900; Butterfly, 1904; Schicchi, 1918; Turandot, 1926.



SIEGFRIED—WAGNER

Das Rheingold had its world premiere in 1869, Die Walkuere the following year. The last two music dramas of The Ring did not see the light of day until six years later during which time Wagner had built his festival theatre at Bayreuth and the entire work was performed for the first time. If The Ring is a symphony Siegfried is the scherzo.



LA FORZA DEL DESTINO—VERDI

The twenty-second of Verdi's works was written for St. Petersburg where it had its first performance in 1862. It did not reach the Metropolitan until 1918 when it was put on for Caruso. Opposite him was an American girl who had never set foot on an opera stage except for her audition, Rosa Ponselle. The current revival reinstates Preziosilla's Inn Scene.



TEXACO

True brings low tar and low nicotine to the 100mm smoker.

New True 100's



100's Regular and 100's Menthol: 12 mg. "tar", 0.7 mg. nicotine, av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Avery Fisher Hall

Lincoln Center for the Performing Arts

Boston Symphony Orchestra

NINETY-FOURTH SEASON 1974-1975

SEIJI OZAWA, *Music Director*
COLIN DAVIS, *Principal Guest Conductor*

Wednesday Evening, March 12, 1975, at 8:30
Friday Evening, March 14, 1975, at 8:30

Seiji Ozawa, *Conductor*

BEETHOVEN *Overture "Leonore" No. 3 Op. 72b

Piano Concerto No. 2 in B flat Op. 19
Allegro con brio
Adagio
Rondo: molto allegro
VLADIMIR ASHKENAZY

Intermission

STRAUSS Ein Heldenleben (A Hero's Life) Op. 40*

Vladimir Ashkenazy plays the Steinway Piano

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

Baldwin Piano

Deutsche Grammophon & *RCA Records

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance.
The taking of photographs and the use of recording equipment are not allowed in this auditorium.

VLADIMIR ASHKENAZY



From his best selling Beethoven series:

THE FIVE PIANO CONCERTOS
Sir Georg Solti
The Chicago Symphony Orchestra
CSA 2404

SONATA NO. 23, OP. 57 ("Appassionata")
SONATA NO. 7, OP. 10, NO. 3
CS 6821

Newest release!
SONATA NO. 31 IN A FLAT, OP. 110
SONATA NO. 32 IN C MINOR, OP. 111
CS 6843

SONATA NO. 29 IN B FLAT, OP. 106 ("Hammerklavier")
CS 6563

Other outstanding recordings from his extensive catalogue:

Rachmaninov:
PIANO CONCERTO NO. 3
André Previn—
The London Symphony Orchestra
CS 6775

Prokofiev:
SONATA NO. 7 IN B FLAT (OP. 83)
SONATA NO. 8 IN B FLAT (OP. 84)
TWO PIECES FROM ROMEO & JULIET
CS 6573

LONDON ffrr
FULL FREQUENCY RANGE RECORDING

For a complete listing of recordings by Vladimir Ashkenazy write to:
London Records, Classical Division, 225 W. 57 Street, New York, N.Y. 10018

Photo: Christian Steiner

Notes on the Program

Overture "Leonore No. 3" Op. 72b
LUDWIG VAN BEETHOVEN
1770-1827

On November 13 1805 Napoleon Bonaparte's troops marched into Vienna. Seven days later the first performance of Beethoven's only opera *Fidelio* was given at the Theater-an-der-Wien 'before stalls full of French officers'. Many of the regular patrons had fled the city, the novelty of the piece did not appeal to the French military, and after two further performances, on November 21 and 22, Beethoven withdrew the opera. It was hardly an auspicious time to present a difficult new piece, and it did not help that none of the principal singers was more than mediocre.

The critic of Leipzig's *Allgemeine Musikalische Zeitung* was unenthusiastic: "The oddest among the odd products of last month was surely Beethoven's opera *Fidelio,* which we had been eagerly awaiting. The piece was given for the first time on November 20, but was received very coldly .... The performance itself was not of the first rank. Mlle Milder has neither sufficient emotional strength nor liveliness for the role of Fidelio, despite her beautiful voice, and Demmer [Florestan] sang almost consistently flat. All this, together with the general situation, will explain why the opera was given only three times."

Beethoven conducted the three original performances, but was thoroughly unhappy with them. Following the advice of well-intentioned friends, he made revisions (mostly cuts), and the second version of *Fidelio* was presented at the same theatre on March 29 1806. This time there were four performances. Beethoven was still dissatisfied: in a letter to Sebastian Meier, his brother-in-law, who sang the role of Pizarro, he wrote on April 10, the day of the final performance that spring: "I beg you ask Herr von Seyfried to conduct my opera today. I should like to look at and hear it from a distance. At least my patience will not be so sorely tried as if I have to hear my music botched from nearby! I cannot help believing it is done on purpose. I shall not say anything about the wind instruments but every *pianissimo,* every *crescendo, decrescendo,* every *forte,* every *fortissimo* has been eliminated from my opera; at any rate they are disregarded. One really loses delight in composing anything at all when one hears this kind of performance ....

"P.S. If the opera is to be given again the day after tomorrow, we must certainly have another rehearsal tomorrow, if only with piano, or it will get even worse."

For more than seven years Beethoven put *Fidelio* aside. Then, early in 1814, the opportunity for another revival presented itself. Georg Friedrich Trietschke, the stage manager and poet of the Kärntnertor-Theater, revised the libretto, and Beethoven set to work once again on the score. The première of the opera as

it is best known today was given at Trietschke's theatre on May 23. It was triumphantly successful.

For the first production of 1805 Beethoven wrote the overture now known as 'Leonore No. 2'. The following year the revised version began with 'Leonore No. 3', a piece even more elaborately constructed than its precursor. For the 1814 production Beethoven realized that so long and formal a piece was out of place before the first act, and wrote the overture now called 'Fidelio', a shorter and simpler piece which is theatrically a more effective prelude to the domestic atmosphere of the first scene, in which Marcelline, daughter of Seville Prison's chief warder, does her ironing, while the turnkey Jaquino vainly proposes marriage.

The overtures for the two earlier versions, masterpieces both, are happily now staples of the symphonic repertoire. *Leonore No. 3* is often played also in the opera house before the curtain goes up on the last act of *Fidelio*. —*Andrew Raeburn*

There are two recordings of Leonore No. 3 *by the Boston Symphony Orchestra available on the RCA label: one is conducted by Charles Munch, the other by Erich Leinsdorf.*

Piano Concerto No. 2 in B flat, Op. 19
LUDWIG VAN BEETHOVEN

An incident in the life of Beethoven was once told by the widow of John Cramer, a celebrated pianist and friend to A.W. Thayer who included it in his famous biography of the great composer. Beethoven and Cramer came unexpectedly upon a performance of Mozart's Piano concerto in C minor K. 491 at an Augarten Concert in Vienna. "Beethoven suddenly stood still and drawing his companion's attention to the exceedingly simple but equally beautiful modulative changes first introduced towards the end of the piece, exclaimed: 'Cramer, Cramer! We shall never be able to do anything like that!' As the theme was repeated and wrought up to a climax, Beethoven swaying his body to and fro marked the time and in every possible manner manifested a delight rising to enthusiasm."

This anecdote is not dated, but is must refer to the turn of the century when Beethoven still had his hearing, at which time he had composed his first two concertos, and these two concertos are an even more eloquent confirmation of his indebtedness to Mozart in this department of his art. In these two he retains much of the transparent ensemble, the fine balance between soloist and orchestra, where each sets off the other. The 'gallant' style of the eighteenth century survives in these two and was soon to be superseded as the first signs of the true leonine character of the maturer Beethoven would appear in the Third concerto in C minor.

At this time Beethoven was still hesitant to commit himself to publication, partly perhaps because he wished to keep the use of the concertos to himself, but also because he had not yet stepped forward into the public view as an orchestral composer. He was then known almost exclusively as a pianist and as a composer of piano sonatas and trios or other chamber combinations. The First symphony, the six String quartets of opus 18, and the two Piano concertos all appeared in publication in the year 1801, and these were undoubtedly the accumulation of several years. The B flat concerto preceded the C major in order of composition and was therefore actually the First.

The orchestra's principal function in the first movement is to announce themes which the pianist proceeds to embroider. In the *Adagio,* the embroidery sometimes weighs upon rather than enlivens the melodic line. Before the close of this *Adagio* the soloist and tutti have a brief dialogue which is more experimental than forceful, but which clearly points the way of concertos to come. The final rondo is gay and inconsequential. Reversing the

Cafe du Centre
152 Columbus Ave. 799-2254
French Continental Cuisine
Opened Mon. thru Sun. 11:30 A.M. to 12:00 P.M.
Late Supper Served
Wine Cocktails

order of the first movement, the piano states the subjects, which the orchestra takes up in turn. —*John W. Burk*

The Boston Symphony Orchestra, with Artur Rubinstein as soloist and Erich Leinsdorf conducting, has recorded the Piano Concerto No. 2 for RCA.

Ein Heldenleben (A Hero's Life)
Tone Poem, Op. 40
RICHARD STRAUSS
1864-1949

As *Don Quixote* is an extension of the variation form, and *Till Eulenspiegel* maintains the skeleton of a rondo, *Ein Heldenleben* has been described as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: The 'Hero's companion' provides the contrasting second subject; the 'Deeds of war' is the working out of these themes, culminating in a sort of recapitulation. The last two sections are as a coda of extreme length.

1. *The Hero*—The Hero's principal theme is stated at once by the horns and strings—broad and sweeping with wide skips—full of energy and assurance. If this particular tone poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture is to become still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

2. *The Hero's Adversaries*—This picture was drawn too sharply in the judgment of the early hearers of *Ein Heldenleben*. Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for 'beauty', a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the woodwind *'scharf'*, *'spitzig'*, *'schnarrend'*, in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

There seems to be only one other case in history where a composer openly mocks his critics in his music—the case of Wagner and his Beckmesser.

3. *The Hero's Companion*—As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful—refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

4. *The Hero's Deeds of war*—A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss's technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and bass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax—a song of triumph.

5. *The Hero's Works of Peace*—But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and 'inward', seeking deeper currents. The hero's 'works of peace' are recalled in themes from Strauss's earlier works: phrases are heard from *Don Juan, Zarathustra, Tod und Verklärung, Don Quixote, Macbeth, Guntram, Till Eulenspiegel,* and the song *Traum durch die Dämmerung*. The beloved companion is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

6. *The Hero's Retirement from the World and the Fulfillment of his Life*—There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has at last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

Strauss's audiences and critics have too long been bothered by the evidence of the allusions listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music—as music.

—*John W. Burk*

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded Ein Heldenleben for RCA; Joseph Silverstein is the violin soloist.

Program notes copyright © 1975 by the Boston Symphony Orchestra Inc.

The Boston Symphony Orchestra's 1975-1976 Season

Next season (1975-76) all of the Boston Symphony Orchestra's New York subscription concerts will be held in Carnegie Hall. The concerts will be given on Wednesday and *Thursday* evenings at 8 pm. Both series consist of five concerts each and the two series are identical. Three concerts will be conducted by the Boston Symphony's Music Director Seiji Ozawa, one by the Principal Guest Conductor Colin Davis and one by Michael Tilson Thomas. The Boston Symphony wishes to take this opportunity to offer renewal options to present subscribers. Attempts will be made to fulfill requests for corresponding seat locations and choice of evenings. If you are not now a subscriber and are interested in next year's season in Carnegie Hall, the subscription office at Symphony Hall in Boston, Massachusetts 02115 is accepting inquiries and orders. The Orchestra will be greatly pleased if you choose to subscribe, and to continue to enjoy the music of these extraordinary artists.

AVERY FISHER HALL

Directory of Facilities and Services

Booking Information All persons and organizations interested in using Avery Fisher Hall auditorium or public areas should contact the Booking Manager at TR 4-4000.

Box Office Plaza level, North. Telephone TR 4-2424.

Coat rooms Plaza level, East and West.

Elevators One elevator East, two elevators West.

Escalators Southeast and Southwest corners of Plaza and Grand Promenade levels.

Gift Shop Plaza level, North.

Green Room Loge Promenade, Northwest corner.

House Doctor Contact nearest usher.

Lost and Found Reception Room, Northeast corner of Plaza level. Telephone TR 4-4000.

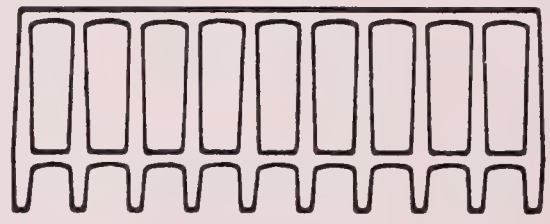
Public telephones Vestibules to rest rooms on all levels.

Refreshment services Philharmonic Cafe, Plaza level. TR 4-7000.

Rest rooms All levels, East and West.

Tour Guide Service Plaza level, North. Information TR 4-4010, Reservation TR 4-4011.

Wheelchair accommodations Call TR 4-4000.



Staff

Robert L. Turner, *General Manager*
Delmar D. Hendricks, *Booking Manager*
Jack L. Kirkman and Edmund T. DeBodes, *Associate Managers*
George Cree, *House Manager*
George Jaffie, *Box Office Treasurer*

Tickets for performances in Avery Fisher Hall, the New York State Theater, the Metropolitan Opera House, Alice Tully Hall, the Vivian Beaumont Theater and the Mitzi E. Newhouse Theater may be purchased at ten off-location box offices: at Bloomingdale's in Manhattan and in North Hackensack, New Jersey and at all Abraham & Straus stores.

The Steinway is the official piano of Avery Fisher Hall

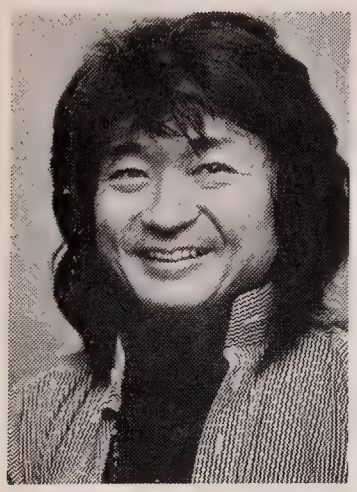
Since Lincoln Center is located in the midst of a residential community, we kindly ask our patrons who drive cars to and from Lincoln Center to observe the rules governing noise. The ruling of the Department of Traffic of the City of New York states: "It is unlawful to sound a vehicle horn except when necessary to warn a person or animal in danger." Thank you for your cooperation.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the Manager's office.

FIRE NOTICE. The exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—*walk to that exit.*

Phototypesetting by IGI

Meet the Artists



Upon his appointment as Music Director in the fall of 1973 **Seiji Ozawa** became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitsky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the orchestra. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-1962 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his first full-length professional concert appearance in North America. Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-1966 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest-conducting. During the summer of 1969 he conducted opera for the first time—*Così fan tutte*—at Salzburg—and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic. In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. As Music Director and Conductor of the Boston Symphony Orchestra, a position he holds concurrently with his posts at Tanglewood and in San Francisco, he has made several recordings with the Boston Symphony Orchestra on the Deutsche Grammophon label, among them Berlioz' *Symphonie fantastique* and *La damnation de Faust,* and (with Christoph Eschenbach) Beethoven's Piano Concerto No. 5. He and the Boston Symphony Orchestra are currently in the process of recording Ravel's complete orchestral works.



Vladimir Ashkenazy, who has appeared with the Boston Symphony on several occasions at Tanglewood and in Boston, was born in Russia in 1937. Beginning formal musical studies at the age of six, he entered the Central Music School in Moscow two years later. At the age of seventeen he won second prize at the Chopin competition in Warsaw, then enrolled at the Moscow State Conservatory. In 1956 he was awarded first prize in the Queen Elisabeth competition in Brussels. Tours to Belgium, Holland, Germany and Poland followed soon afterwards, and he made his first American tour in 1958. In 1962 Vladimir Ashkenazy was joint first prize winner of the Tchaikovsky competition in Moscow. Since that time he has appeared in recital in many parts of the world, and with leading orchestras, among them the Philadelphia, the Cleveland, the Chicago Symphony, the Detroit Symphony, the San Francisco Symphony, The New York Philharmonic, the Los Angeles Philharmonic, the Toronto Symphony and the London Symphony. He has made many recordings on the London label. Vladimir Ashkenazy, who is now an Icelandic citizen, lives in Reykjavik, with his wife and three children.

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director*

COLIN DAVIS, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

---

first violins
Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins
Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
Henry Portnoi
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
Ralph Gomberg
Mildred B. Remis chair
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

trombones
William Gibson
Ronald Barron
Gordon Hallberg

tuba
Chester Schmitz

timpani
Everett Firth
Sylvia Shippen Wells chair

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Ann Hobson

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

---

personnel manager William Moyer

(continued from p. 14) given in 1975, special Ravel expositions will take place in London (Royal Festival Hall), Milan (La Scala), and Paris (Bibliothèque Nationale). If you are planning a trip to Paris between April 1 and June 5, be sure to visit the Bibliothèque Nationale (58 rue de Richelieu). You will have a unique opportunity to examine unpublished photographs and memorabilia, as well as the meticulously chiselled handwriting found in Ravel's autographs and letters, most of which are zealously guarded in private collections. Like Debussy's "Sunken Cathedral," these rare documents will surface briefly, and then vanish to their subterranean vaults. Once in Paris, you are only a twenty minute drive from Montfort l'Amaury, with its fascinating Ravel museum. Now located at 5 rue Maurice Ravel, the museum was the composer's official residence from 1921 until his death in 1937, and it has been preserved exactly as he left it. From the balcony of the villa, *Le Belvédère,* one sees a sumptuous view of the flowing countryside of the Ile-de-France. In addition to the Japanese garden, the many Japanese prints, and an Arabic coffee set—showing the composer's penchant for the exotic—one will also observe many finely wrought bibelots, mechanical birds, music boxes, and carved statuettes—showing his predilection for perfectly crafted miniatures of all sorts. Indeed, a certain perfection hovers over Ravel's art, as it does the small, immaculately polished rooms of his villa. The composer's mischievous humor often came to the fore when guiding friends through the house, for when they gazed in admiration at a "rare" Monticelli, he would enjoy informing them that it was an imitation. Throughout the villa, one finds a curious combination of rare authenticity and flagrant pastiche side by side, together with an aura of make-believe enchantment, not unrelated to the exoticism of *Shéhérazade* or the childlike humor of *L'Enfant et les sortilèges.*

Is there anything new to be said about Ravel in 1975? By all (continued on page 38)

"Aunt Fish serves fresh fish"

LUNCHEON/DINNER/SUPPER

AUNT FISH

seafood restaurant
oyster bar

Just across from Lincoln Center
63rd St. on Broadway • Res. 799-7200

Irene Kuo's
Gingko Tree
3 Blocks from LINCOLN CENTER
199 Amsterdam Ave. (69th St.) Tel. 799-5457
Open Every Day Free Parking

THE APPEL FARM
ARTS & MUSIC CENTER
Famous Summer Camp:
Coed 6-18 July, August.
Highest level music and arts programs balanced with strong sports program. Special programs for first time campers. APC, ACA approved. Brochure! Early reservation a must! Come and visit.
CONFERENCE CENTER: SEPT. - JUNE. BROCHURE!
Appel Farm Arts & Music Center
Elmer 33, N.J. 08318 (609) 358-2472



50 YEARS FROM NOW. . .
The personal music of your wedding will "still be there"
The Wedding String Quartet
offers chamber music for an exquisite ceremony. Showtunes, waltzes, tangos for a delightful reception or party. The age of elegance, reborn!
Descriptive brochure:
Joseph Gallo, (212) 478-2982



In 1870, Charles Fleischmann created the world's first dry gin. And that's how the dry martini was born. You still enjoy the difference in the Fleischmann martini. Because it's still made with the world's driest gin.

Fleischmann's. The world's driest gin since 1870.

DISTILLED FROM AMERICAN GRAIN • 90 AND 86 PROOF • THE FLEISCHMANN DISTILLING CORP., N.Y.

Lincoln Center Notes

Spring at Lincoln Center offers music of every kind and at all hours. In addition to the regular seasons of the Metropolitan Opera and the New York Philharmonic, there are other events worth noting.

The Harlem School of The Arts Heritage Society's One Hundred Voice Choir, under the direction of Dorothy Maynor will present "An Evening of Negro Spirituals" on Tuesday, March 4, in Alice Tully Hall. The Honorable Mayor and Mrs. Abraham D. Beame are honorary chairmen and Miss Alice Tully is the chairman for this benefit concert which marks the first performance of the choir at Lincoln Center.

On Sunday afternoon, March 9 in Alice Tully Hall, Anthony Newman will be joined by friends: Ani and Ida Kavafian, Paula Robinson, Edward Brewer, and Gerard Schwarz in an afternoon featuring the music of Bach. The program will include the Brandenburg Concerto No. 2; Well-Tempered Clavier, Book II, Nos. 8-17 and the Concerto for Two Violins.

On Midnight, Saturday, March 15 at Avery Fisher Hall, the George Cochran Midnight Concerts will present oboist Bert Lucarelli and the Orpheus Chamber Ensemble in an All-Vivaldi Event, This series is a departure from the usual classical concert. Designed to bring new, young audiences to musical experiences, as well as to please the regular concert-goer, the presentation is informal. Beginning at midnight, the concert will run some 75 minutes without intermission.

The Brandenburg Ensemble and Soloists will make one of its rare appearances on Sunday, March 16 at 3:00 p.m. as part of the Great Performers at Avery Fisher Hall Series. Alexander Schneider conducts with soloists including Peter Serkin, piano; Eugenia Zukerman and Renee Siebert, flutes. The all-Bach program will offer the Brandenburg Concerto No. 3, the Concerto in

The Harlem School of The Arts Heritage Society's One Hundred Voice Choir, under the direction of Miss Dorothy Maynor.



A minor for Flute, Violin and Piano, Piano Concerto No. 3 in D Major, and the Brandenburg Concerto No. 4.

On Sunday, March 23 at 2:30 p.m., Lincoln Center will present its third New and Newer Music concert of the season with Denniss Russell Davies, conducting The Ensemble in Alice Tully Hall. The concert will be a repeat of John J. Becker's famous Minneapolis concert of May 25, 1933 in which the works of five American composers were performed. The program includes: Cowell's *Polyphonica,* Ives' *In the Night* (From the "Theatre Set"), Riegger's *Scherzo,* Ruggles' *Lilacs* (From "Men and Mountains"), Becker's *Concerto Arabesque for Piano and Chamber Orchestra.*



True to the variety of this Spring, Loudon Wainwright III and David Bromberg have joined the list of Great Performers at Lincoln Center. Wainwright, the popular folk singer, will perform on Friday, March 21, in Avery Fisher Hall. Joining him will be Orleans. David Bromberg, the



86 Proof Blended Scotch Whisky © 1975 Paddington Corp., N.Y.

For more than 100 years, no one has ever matched the rare taste of J & B. And never will. That's why J & B has it. And always will.

J&B
RARE
SCOTCH

country rock star, will come to Avery Fisher on Friday, April 4. Bromberg will be joined by Doc Watson. And Bobby Short, long a familiar name to Lincoln Center's Great Performers Series, returns for one night only, to present his first performance in Avery Fisher Hall on Sunday, March 30 at 8:00 p.m.

A March event worth special note at the Met is the return of Verdi's *Falstaff* to the repertory on Monday, March 10, after a two season absence. James Levine will conduct and the production is by Franco Zeffirelli, who also designed the sets and costumes. The cast includes Evelyn Lear, Benita Valente, Fedora Barbieri, Joann Grillo, Cornell MacNeil, Douglas Ahlstedt and Thomas Stewart.

Spring is also travel time for the Metropolitan Opera. Following the close of its New York season on April 19, the Met will embark on its annual spring tour, this year augmented by the historic three-week visit to Japan. The tour opens in Boston on April 21, followed by Detroit (April 28-May 3), Atlanta, (May 5-10), Memphis (May 12-14), Dallas (May 15-17) and Minneapolis (May 19-24). The company departs immediately from Minneapolis to open in Tokyo on May 29. After a week off, the company will return for a week at Wolf Trap, Virginia, outside Washington, D.C. opening on June 23.

At the Philharmonic March marks the return of Leonard Bernstein for 15 concerts (from March 27 to April 24). Two of the concerts will be non-subscription events and the other 13 will be on the Orchestra's subscription series. These mark Mr. Bernstein's first appearances on the

Andres Segovia gives his final New York concert of the season in Avery Fisher Hall on March 15. Portrait of the guitarist by Manuel Rivera.

When you are at Lincoln Center, you are across the street from the Baloon.

Now that's a comforting idea for a hungry tummy.

O'NEALS' BALOON—63rd St. at Columbus Ave.

The show goes on. At the Sign of the Dove.



When the curtain goes down, come up to the Sign of the Dove. And dine in a beautifully elegant setting. With graceful arches, distinctive decor, and spectacular skylights open to the stars.

Use the American Express® Card. It's always welcome at the Sign of the Dove. A landmark in New York at 65th and Third. Reservations: (212) UN 1-8080.



AMERICAN EXPRESS

©American Express Company, 1975

The Liberty Café
CREPES
OMELETS
SANDWICHES
ICE CREAMS
43 West 64 Street (Next to The Ginger Man)
Dinner Res. 877-1119 Open noon to midnight.
Just across from Lincoln Center.
Licensed to sell alcoholic beverages

Le Poulailler
43 W. 65th St. 799-7600
For Your Dining Convenience
at Lincoln Center
Luncheon • Dinner • Supper
Amer. Exp - Diner's—Closed Sun.

Before or After the Performance
Eclair
Superb Viennese-Hungarian Cuisine
Imported & Domestic Beer & Wine
Continental Pastry Shop
Luncheon · Dinner · Snacks
141 W 72nd Street TR 3-7700

The Finest Italian Restaurant
in the Lincoln Center Area !
RISTORANTE CARACALLA
168 Amsterdam Avenue (at 67 Street)
Superior Italian Cuisine-Open every day-799-4600
Free Parking for Dinner and Lincoln Center Goers

Stop circling
New York



...the Red Baron's
just 3 minutes
from Lincoln Center!
Cuisine Francais • Italiano • Anglais
Corner 69th St. & Columbus Ave.
Luncheon 12-4 Dinner 5-12
Sunday Brunch 12-4 799-8090

Philharmonic subscription series in two years following a year-long sabbatical during the 1973-74 season. However, Mr. Bernstein did conduct the Philharmonic last summer in a concert honoring Serge Koussevitzky before an audience of over 100,000 people in Central Park's Sheep Meadow. He then took the Orchestra on its first tour of Australia and New Zealand and shared concerts in Japan with Music Director Pierre Boulez.

While the Met is away the S. Hurok office promises to keep the Opera House humming with the Bolshoi Ballet, the Stuttgart Ballet, the Bolshoi Opera and the National Ballet of Canada. The Bolshoi Ballet (April 22-May 24) will offer five full-length ballets. Four of them are American premieres: Yuri Grigorivich's *Spartacus, Ivan the Terrible, The Sleeping Beauty* and *Swan Lake. Giselle* rounds out the repertory of the company of 250.

The long awaited Bolshoi Opera will make its U.S. debut with 3 operas based on the work of the great Russian novelist Pushkin—Tchaikovsky's *Eugene Onegin* and *Pique Dame* and Moussorsky's *Boris Godounov.* Two Prokofiev operas, *War and Peace* and *The Gambler,* based on a novel by Dostoyevsky round out the repertory. —JUDITH RAVEL LEABO



Pianist Philippe Entremont will play at Avery Fisher Hall in the Great Performers Series salute to Maurice Ravel's 100th birthday. *(see page 13)*



British airways

BOAC and BEA

London Show Tour

$399

from New York.

Roundtrip airfare
7 nights lodging with bath & continental breakfast
4 theatre tickets
Tour of London
Car for a day
Shopping discount
Restaurant disco
Nightclub & pub disc
Tea party
Casino mem
Free guide b

Of course this bargain price is subject to a number of conditions. For all the details you must read our "Holidays in Britain and Europe" brochure. It's in glorious color. Fill out the coupon and we'll send it to you. Or call your Travel Agent.

British Airways, Box 1525,
Dept. 285A-1711
New York, N.Y. 10019
Tel. (212) 687-1600

Please send me your brochure
Holidays in Britain and Europe.

Name_____

Address_____

City_____ State_____ Zip_____

My Travel Agent is_____

What's the Red Cross doing in a city that hasn't had an earthquake or tornado in 200 years?

No, we don't jump into our rowboats and rescue people from rooftops.

New York has different kinds of disasters.

Like apartment fires that leave families homeless. Or subway delays that leave hundreds of commuters tired and hungry.

Last year alone, New York Red Cross volunteers helped over 20,000 New York disaster victims.

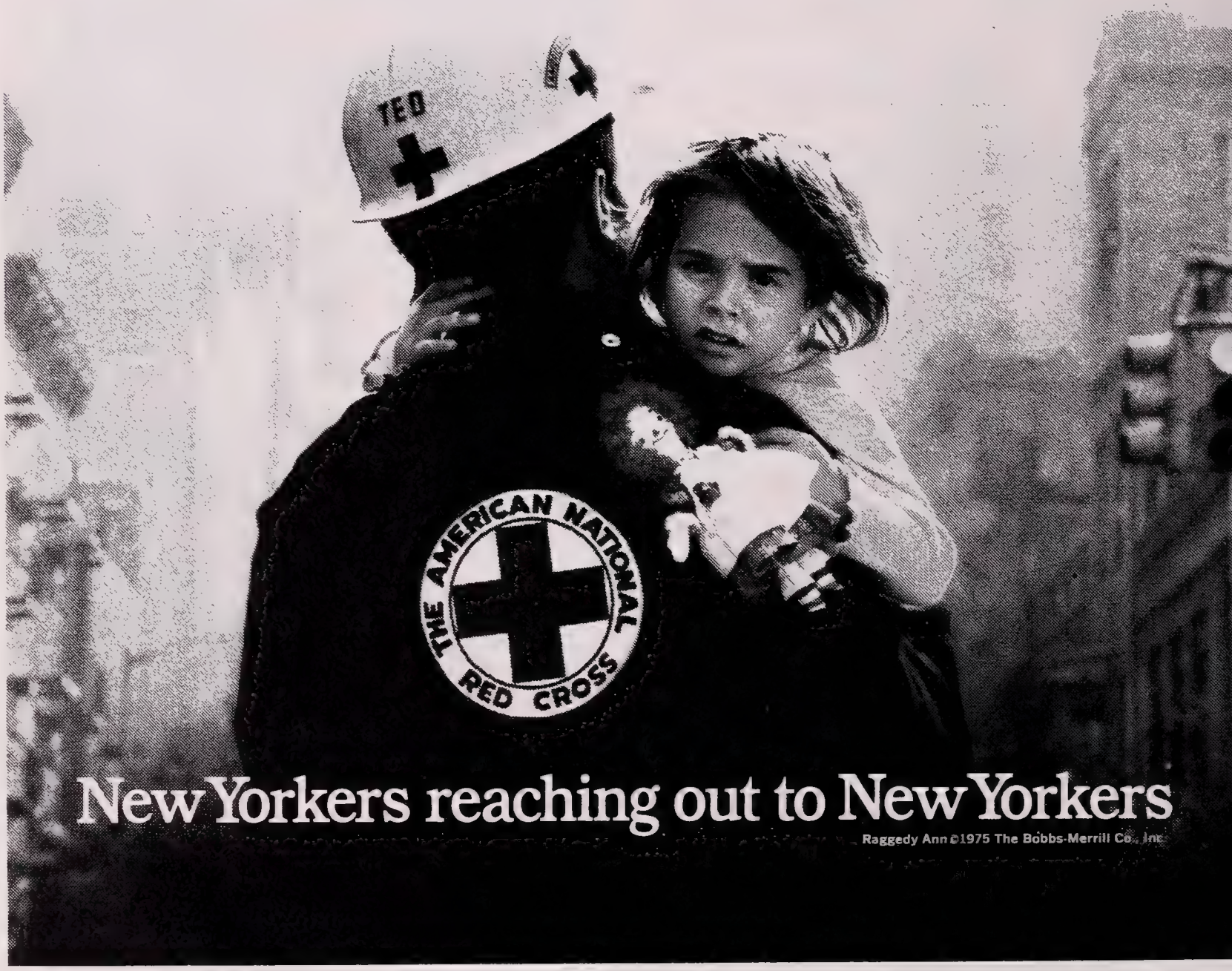
But helping disaster victims isn't all New York Red Cross volunteers do.

There's our volunteer blood donor program. Our Home Nursing Program. Our Service to Military Families. Our First Aid and Water Safety programs. Our work to help fight against lead poisoning.

And we're doing these things entirely on donations.

New Yorkers, we're reaching out to help you. How far will you reach out to help us?

Please. Send a check today to The American Red Cross in Greater New York, 150 Amsterdam Avenue, N.Y. 10023. Or your local Red Cross chapter.



New Yorkers reaching out to New Yorkers

Raggedy Ann ©1975 The Bobbs-Merrill Co., Inc.

Lincoln Center for the Performing Arts, Inc.

OFFICERS

Amyas Ames, *Chairman of the Board*
Charles M. Spofford, Lawrence A. Wien, *Vice-Chairmen*
Gustave L. Levy, *Treasurer* John W. Mazzola, *Managing Director*

BOARD OF DIRECTORS

Amyas Ames
Hoyt Ammidon
Richard M. Clurman
Richard W. Couper
Mrs. Lewis W. Douglas
Mrs. Irving Mitchell Felt
Sampson R. Field
Richard L. Gelb
Harry B. Helmsley
Mrs. Leon Hess
Mrs. Robert L. Hoguet
David M. Keiser
Francis Keppel
Gustave L. Levy
William F. May
Rev. L. J. McGinley, S.J.
George S. Moore
Edward J. Mortola
Crocker Nevin
Joseph Papp
John D. Rockefeller 3rd
William Rockefeller
Martin E. Segal
Grant G. Simmons, Jr.
Charles M. Spofford
Frank Stanton
Frank E. Taplin
Franklin A. Thomas
Miss Alice Tully
Lowell Wadmond
Edward R. Wardwell
George Weissman
Lawrence A. Wien
Edgar B. Young

EX OFFICIO

Honorable Abraham D. Beame, *Mayor of New York*
Honorable Edwin L. Weisl, Jr., *Administrator of Parks, Recreation & Cultural Affairs*
William Schuman, *President Emeritus*

ADMINISTRATION

John W. Mazzola, *Managing Director*
Mark Schubart, *Director, Education*
Andre Mirabelli, *Corporate Secretary; Director, Business Affairs*
James R. Bjorge, *Associate Director, Education*
Joseph Caron, *Director, Public Services*
Leonard de Paur, *Director, Community Relations*
June Dunbar, *Associate Director, Education*
Frank S. Gilligan, *Director, Development*
John Goberman, *Director, Media Development*
Delmar D. Hendricks, *Booking Director, Concert Halls*
Arthur J. Howard, *Director, General Services*
William W. Lockwood, Jr., *Director, Programming*
John O'Keefe, *Director, Public Information*
Alexander J. Rygiel, *Controller*

THE LINCOLN CENTER FUND BOARD OF TRUSTEES

Hoyt Ammidon, *Chairman*
Roger H. Morley, *Vice-Chairman*

R. Manning Brown, Jr.
Mrs. Robert L. Hoguet
Edwin S. Marks
William F. May
Crocker Nevin
William M. Rees
Andrew Y. Rogers
Robert E. Rubin
Francis B. Shepard
George Weissman
Lawrence A. Wien

LINCOLN CENTER COUNCIL

Schuyler G. Chapin, *Metropolitan Opera*
John Mackenzie Cory, *The New York Public Library*
Lincoln Kirstein, *New York City Ballet*
Joanne Koch, *The Film Society of Lincoln Center*
John W. Mazzola, *Lincoln Center*
Peter Mennin, *The Juilliard School*
Carlos Moseley, *New York Philharmonic*
Joseph Papp, *New York Shakespeare Festival at Lincoln Center*
Julius Rudel, *New York City Opera*
Mark Schubart, *Lincoln Center*
Martin J. Oppenheimer, *City Center of Music & Drama, Inc.*
Charles Wadsworth, *The Chamber Music Society of Lincoln Center*

LINCOLN CENTER COUNCIL ON EDUCATIONAL PROGRAMS

Mark Schubart, *Lincoln Center, Chairman*
Bernard Gersten, *New York Shakespeare Festival at Lincoln Center*
Edwin S. Holmgren, *The New York Public Library*
Wendy Keys, *The Film Society of Lincoln Center*
William Nix, *Metropolitan Opera*
Irwin Scherzer, *The Chamber Music Society of Lincoln Center*
Dr. Leon Thompson, *New York Philharmonic*
Dr. Gideon Waldrop, *The Juilliard School*
Mrs. Norman Lassalle, *City Center of Music & Drama, Inc.*

Patrons of Lincoln Center for the Performing Arts

Lincoln Center gratefully acknowledges the support of those individuals, foundations and corporations whose gifts to th capital drive helped build Lincoln Center and those new patrons who help to make possible its continuing operations. Fo lowing is a chronological list:

John D. Rockefeller, Jr.
Mr. and Mrs. David M. Keiser
Mrs. Felix M. Warburg
Arthur A. Houghton, Jr.
Mr. and Mrs. John D. Rockefeller 3rd
Mr. and Mrs. Pierre David-Weill
Mrs. V. Beaumont Allen
Mrs. John T. Pratt
Mrs. Richard Charlton
Frasier W. McCann
Mrs. Joseph V. McMullan
Mrs. Arthur Lehman
Mrs. Alta Rockefeller Prentice
Mrs. Robert Walton Goelet
Francis Goelet
Mr. and Mrs. John Goelet
Robert G. Goelet
Mr. and Mrs. Hayward F. Manice
Alfred P. Sloan, Jr.
Mr. and Mrs. Frank Altschul
Mr. and Mrs. Robert E. Blum
Mr. and Mrs. David Rockefeller
Mr. and Mrs. Walter H. Annenberg
Mr. and Mrs. Louis J. Horowitz
John S. Newberry
Barbara Hutton
Lauder Greenway
Mr. and Mrs. Francis Kernan
Mrs. Thomas J. Watson
Mr. and Mrs. Thomas M. Evans
Family of Cornelius N. Bliss
The Family of Julius Rosenwald
Mr. and Mrs. Kenneth Appleton Ives
James Donahue
Robert Lehman
Audrey Love
Mr. and Mrs. O. Roy Chalk
Nancy Susan Reynolds
Huntington Hartford
The Family of Edward H. and Mary W. Harriman
Mr. and Mrs. John N. Irwin II
The Family of Carl M. Loeb
Mr. and Mrs. Albert A. List
Mrs. Charles V. Hickox
Mr. and Mrs. Henry Ittleson, Jr.
Mr. and Mrs. John Hay Whitney
Mrs. John D. Rockefeller, Jr.
Mr. and Mrs. Owen Robertson Cheatham
Mr. and Mrs. Leon Hess
Mrs. Charles W. Engelhard
Mr. and Mrs. Irwin Hamilton Kramer
Mr. and Mrs. Lansdell K. Christie
Mr. and Mrs. Cornelius Vanderbilt Whitney
Mr. and Mrs. Percy Uris
Mr. and Mrs. Harold D. Uris
Mrs. Ambrose Monell
Mrs. Hazel Hopkins Ford
The Family of Clarence and Anne Dillon
Alice Bigelow Tully
Mr. and Mrs. John R. Kimberly
Mr. and Mrs. Charles Shipman Payson
Mr. and Mrs. Willis H. Booth
Mrs. Vincent Astor
Harold Stirling Vanderbilt
Mrs. Josephine Lawrence Graeber
Allan P. Kirby
Mr. and Mrs. Walker G. Buckner
Mr. and Mrs. Amyas Ames
Mr. and Mrs. Gustave L. Levy
Mr. and Mrs. Henry J. Heinz II
Margaret Mellon Hitchcock
Mr. and Mrs. Seymour H. Knox
Mr. and Mrs. Frank Stanton
Mr. and Mrs. David Hunter McAlpin
Mr. and Mrs. Douglas Dillon
Mr. and Mrs. Lawrence A. Wien
The Family of Carl H. Pforzheimer
Mr. and Mrs. W. Van Alan Clark
Mr. and Mrs. Harry B. Helmsley
Mr. and Mrs. Eugene Ferkauf
Mr. and Mrs. Nathan Cummings
Mr. and Mrs. Andre Meyer
David and Irene Schwartz
Mr. and Mrs. Edwin S. Marks
Mr. and Mrs. Richard Rodgers
Mr. and Mrs. Gardner Cowles
Mr. and Mrs. Roger L. Stevens
Mr. and Mrs. Louis Calder
C. Michael Paul
Mr. and Mrs. Samuel Lemberg
Mr. and Mrs. Samuel H. Golding
Mr. and Mrs. Shelby Cullom Davis
The Family of John F. Kennedy
The Mazer Family
James P. Warburg
The Family of Solomon and Rose S. Lasdon
Mrs. Edsel Ford
The Fribourg Family
Irving Geist
Mr. and Mrs. Joseph A. Neff
Enid Annenberg Haupt
Mr. and Mrs. Lester Francis Avnet
Mrs. Lytle Hull
Mr. and Mrs. Leonard Block
Mr. and Mrs. Joseph L. Mailman
Mr. and Mrs. Harold L. Fierman
Mr. and Mrs. Richard Salomon
Mr. and Mrs. Frank E. Taplin, Jr.
Mr. and Mrs. Herbert M. Singer
Stavros S. Niarchos
Bernice Chrysler Garbisch
The Family of Erwin S. Wolfson
Carl A. Morse
Mr. and Mrs. Jack Linsky
The Durst Family
Mr. and Mrs. Saul Jeffee
Mr. and Mrs. Sol Kittay
Mr. and Mrs. Charles H. Dyson
Lila Acheson Wallace
Mr. and Mrs. Bruce L. Zenkel
Richard J. Schwartz
Mr. and Mrs. Milton Petrie
Evlynne and Max M. Low
The Family of Ethel S. Mehlman
Aye Simon
Mrs. Jean Mauzé
Mr. Louis Marx
Charles H. Revson
Mr. and Mrs. Howard Lipman
Harry Lebensfeld
Minna and Benjamin M. Reeves
Mr. and Mrs. Irving Mitchell Felt
Mr. and Mrs. Edouard L. Cournand
Benjamin C. Zitron and Family
Miss Julie A. Spies
Frank and Selma Kalisch
Mr. and Mrs. Avery Fisher
Mr. and Mrs. Christopher T. Chenery
Anne C. Burns
Three anonymous donors

The Rockefeller Foundation
The Ford Foundation
Exxon Corporation
Avalon Foundation
First National City Educational and Charitable Foundation
The Chase Manhattan Bank Foundation
Manufacturers Hanover Trust Company
Corning Glass Works Foundation
Chemical Bank
Morgan Guaranty Trust Company of New York
James Foundation of New York, Inc.
Bankers Trust Company
The Commonwealth Fund
The Equitable Life Assurance Society of the United States
Lazard Freres & Co.
IBM
Texaco Inc.
Metropolitan Life Insurance Company
New York Life Insurance Company
Juilliard Musical Foundation
Bell System Companies in New York City
Union Carbide Corporation
United States Steel Foundation
Consolidated Edison Company of New York, Inc.
Carnegie Corporation of New York
New York Foundation
Columbia Broadcasting System
Shell Companies Foundation, Incorporated
RCA Corporation
Bloomingdale's
Reader's Digest Association, Inc.
Old Dominion Foundation
The John A. Hartford Foundation, Inc
The Bodman Foundation
Mobil Oil Corporation
The Heckscher Foundation for Childre
Schenley Industries, Inc.
Revlon Foundation
Charles and Rosanna Batchelor Memorial, Inc.
Standard Oil Company of California
Rockefeller Brothers Fund
Consolidated Natural Gas Company
Samuel H. Kress Foundation
Bethlehem Steel Corporation
Vivian B. Allen Foundation, Inc.
Irving Trust Company
The Spiros G. Ponty Foundation
Charles Ulrick and Josephine Bay Foundation, Inc.
Josephine Bay Paul and C. Michael Pa Foundation, Inc.
Wertheim & Co.
Firestone Foundation
William S. Paley Foundation, Inc.
The Howard Johnson Foundation
Lehman Brothers
W. H. Charities
The George F. Baker Trust
D. S. and R. H. Gottesman Foundation
Glen Alden Corporation
The Philip and Janice Levin Foundatio
Carl Marks & Company, Inc.
Beinecke Foundation
Bear, Stearns & Co.
J. P. Stevens & Co., Inc. Foundation
The First Boston Foundation Trust
Korvettes-Division of Arlen Realty & Development Corporation
The New York Times
The Samuel & David Rose Fund
Sterling National Bank of New York
Van Munching & Co., Inc.,Heineken Holland Beer
United Brands Foundation
Rapid-American Corporation
The Siegfried and Josephine Bieber Foundation

Patron's desk 765-5100, (Mrs.) Terry Mark



"Light bite or full meal. We'll win you either way."

United's Executive Friendship Service lets you choose between a light snack or a multi-course meal. On all breakfast, lunch and dinner flights.

The Spirit of Friendship Service. It's catching. Call United at (212) 867-3000 or your Travel Agent.

The friendly skies of your land.

UNITED AIRLINES

The arts have proved themselves more durable than scandals, wars and oil shortages.

—Osborn Elliott
Editor, Newsweek



the world's most quoted newsweekly

Corporations Support the Performing Arts

at Lincoln Center

Lincoln Center Consolidated Corporate Fund Drive

PACESETTERS / Corporate contributors of $10,000 to $100,000 during 1973-74

Alcoa Foundation
American Express Company
American Telephone and Telegraph Co.
Atlantic Richfield Company
Bankers Trust
Beneficial Corporation
Bristol-Myers Company
CBS Inc.
Carbomin International Corporation
The Chase Manhattan Bank
Chemical Bank
Cities Service Company
Consolidated Edison Company of New York, Inc.
Edison Parking Corporation
Educational & Cultural Trust Fund of the Electrical Industry
Exxon Corporation
First National City Bank
General Foods Corporation
General Telephone & Electronics Corporation
W.R. Grace & Co.
Gulf & Western Industries, Inc.
William Randolph Hearst Foundation
International Business Machines Company
International Telephone & Telegraph Corporation
Jonathan Logan, Inc.
Manufacturers Hanover Trust
Carl Marks & Co., Inc.
Mobil Oil Corporation
Morgan Guaranty Trust Company of New York
National Distillers and Chemical Corporation
New York Telephone Co.
The New York Times Foundation, Inc.
RCA-NBC
The Reader's Digest
Real Estate, Construction & Hotel Council
R.J. Reynolds Industries, Inc.
Rockefeller Center, Inc.
Helena Rubinstein Foundation
The S & H Foundation, Inc.
Standard Oil Company of California
The Starr Foundation
Texaco, Inc.
Texasgulf Inc.
Time Inc.
United Brands Co.

Two Anonymous

Corporate contributors of $5,000 to $9,999 during 1973-74

ADT Security Systems
Allied Chemical Foundation
B. Altman & Company
American Broadcasting Companies, Inc.
American Can Co.
American Electric Power Company, Inc.
Angel Records
The Bank of New York
Bethlehem Steel Corporation
Burlington Industries, Inc.
C.I.T. Financial Corporation
Continental Can Company, Inc.
Diesel Construction a Division of Carl A. Morse, Inc.
Doubleday & Co., Inc.
Empire State Building Co.
The Firestone Foundation
Ford Motor Company Fund
The Garcia Corporation
General Electric Company
General Motors Corporation
Goldman, Sachs & Co.
International Ladies' Garment Workers' Union
Irving One Wall Street Foundation
Johnson & Higgins
Lanvin-Charles of the Ritz, Inc.
Lazard Freres & Co.
Macmillan Foundation
Macy's New York
Marine Midland Bank-New York
Marsh & McLennan, Inc.
The Merck Company Foundation
Metropolitan Life Insurance Company
Mutual of New York
Newsweek, Inc.
J.C. Penney Company, Inc.
Pfizer Inc.
Philip Morris Incorporated
Plessey Incorporated, Garrard Division
Pullman-Standard, a Division of Pullman Incorporated
St. Regis Paper Co.
Salomon Brothers
Sterling Drug Inc.
J.P. Stevens & Co., Inc.
Touche Ross & Co.
Union Carbide Corporation
United States Steel Foundation, Inc.
United States Trust Company of New York
Wertheim & Co., Inc.
Western Electric Fund
Xerox Corporation
Three Anonymous

Corporate contributors of $1,000 to $4,999 during 1973-74

ACF Industries, Inc.
ARA Services, Inc.
Abraham & Co.
Aetna Life & Casualty
Airco, Inc.
Alexander's, Inc.
American Airlines, Inc.
American Cyanamid Company
American Metal Climax Foundation, Inc.
American Natural Gas Company
American Re-Insurance Company
American Society of Composers, Authors and Publishers
American Standard Inc.
Amstar Corporation
Arthur Andersen & Co.
Arabian American Oil Company
Arnhold and S. Bleichroeder, Inc.
Ashland Oil, Inc.
Asiel & Co.
Avnet, Inc.
E.W. Axe & Co., Inc.
The Babcock & Wilcox Company
Bacardi Corporation
Bache & Co. Incorporated
A.G. Becker & Co. Incorporated
Beecham Inc.
Belding Hemingway Company, Inc.
Bloomingdale's
Blyth Eastman Dillon Inc.
Book-of-the-Month Club, Inc.
Borden Foundation, Inc.
The Bowery Savings Bank
Broadcast Music Inc.
The Brooklyn Union Gas Company
Bunge Corporation
Capital Cities Broadcasting Corp.
Central Savings Bank in the City of N.Y.
Chrysler Corporation Fund
Ciba-Geigy Corporation
Cluett, Peabody & Co., Inc.
Colgate-Palmolive Company
Colt Industries Inc.
Commercial Credit Company
Consolidated Natural Gas Company
Continental Oil Company
Coopers & Lybrand
The Cranston Foundation
William L. Crow Construction Company
Crum & Forster
Cushman & Wakefield, Inc.
D'Agostino Supermarkets
Dart Industries Inc.
Deblinger Sales & Marketing Corporation
Deering Milliken, Inc.
Dollar Savings Bank of New York
Durso Supermarkets Inc.
Empire Hotel
Ernst & Ernst
Ethyl Corporation
European-American Bank & Trust Company
The First Boston Foundation Trust
Fribourg Foundation, Inc.
G A F Corporation
General Instrument Corporation
General Mills Foundation
Gimbel Brothers, Inc.
Henry L. Goldberg & Co.
Great Northern Nekoosa Corporation
The Greenwich Savings Bank
HRH Construction Corporation
Haskins & Sells
Health-Tex Inc.
Hills Supermarkets
Hunt-Wesson Foods, Inc.
International Flavors & Fragrances Inc.
International Paper Company Foundation
The Interpublic Group of Companies, Inc.
Jaros, Baum & Bolles
Kane-Miller Corporation
Lasker, Stone & Stern
S.D. Leidesdorf & Co.
Lever Brothers Company Foundation, Inc.
LIN Broadcasting Corporation
Thomas J. Lipton, Inc.
Lord & Taylor
The Magnavox Company
MCA Inc.
McGraw-Hill, Inc.
McKinsey & Company, Inc.
Melville Shoe Corp.
MEM Co., Inc.
Mercedes-Benz of North America, Inc.
Merrill Lynch, Pierce, Fenner & Smith Foundation, Inc.
Metromedia, Inc.
Miller Brewing Company
Millmaster Onyx Corporation
Mitsui & Co. (U.S.A.), Inc.
N L Industries Foundation Inc.
Neuberger & Berman
The New York Bank for Savings
New York Life Insurance Company
New York Mercantile Exhange
New York News Inc.
New York Stock Exchange, Inc.
Newmont Mining Corporation
Norton Simon, Inc.
Ogilvy & Mather, Inc.
Olin Corporation Charitable Trust
One Lincoln Associates
Oppenheimer & Co.
Otis Elevator Company
Owens-Corning Fiberglas Corporation
The Paige Company
Joy Hirshon Parkinson Foundation, Inc.
Peat, Marwick, Mitchell & Co.
Pellon Corporation
PepsiCo, Inc.
The Perkin-Elmer Corporation
Phelps Dodge Foundation
Price Waterhouse & Co.
The Prudential Insurance Company of America
Reliance Group Incorporated
Richardson-Merrell Inc.
Rose Beaton & Rose
L. F. Rothschild & Co.
St. Joe Minerals Corporation
The St. Moritz Hotel
Salant Corporation
Schering-Plough Corporation
J. Henry Schroder Banking Corporation
Joseph E. Seagram & Sons, Inc.
The Seamen's Bank for Savings in the City of New York
Sears, Roebuck and Co.
Martin E. Segal & Co.
Shell Companies Foundation, Incorporated
Shopwell, Inc.
Simmons Company
Simplicity Pattern Co. Inc.
The Singer Company Foundation
Skidmore, Owings & Merrill
Smith, Barney & Co., Inc.
Sonnenblick-Goldman Corp.
Spearin, Preston & Burrows, Inc.
Sperry Rand Corporation
Squibb Corporation
Standard Brands Incorporated
Standard Motor Products, Inc.
Stepan Chemical Company
Stewart, Smith & Co., Inc.

CORPORATE SUPPORT FOR THE PERFORMING ARTS AT LINCOLN CENTER *continued from preceeding page*

Stewart Stamping Corporation
Sugar Foods Corp.
Syska & Hennessy, Inc.
J. Walter Thompson Company
Trans World Airlines
Turner Construction Company
UMC Industries, Inc.
Uniroyal, Inc.
Universal Oil Products Co.
Walsh Construction Company
Warner Communications Inc.
The Warner-Lambert Charitable Foundation
Waterman Steamship Corporation
Weiss, Peck & Greer
Weyerhaeuser Company Foundation
Wheelabrator-Frye Inc.
White, Weld & Co.
Witco Chemical Corporation
F. W. Woolworth Co.
Arthur Young & Company
Young & Rubicam International Inc.

Ten Anonymous

Corporate contributors of $100 to $999 during 1973-74

A.B.D. Securities Corporation
ASI Communications
Harry N. Abrams, Inc.
Ackman Brothers Incorporated
Alexander & Alexander, Inc.
Ethan Allen Inc.
Allis-Chalmers Foundation, Inc.
Amerace Corporation
American Stock Exchange
The Atlantic Companies
Baker, Weeks & Co., Inc.
Banco Nacional De Mexico, S.A.
Bank of Commerce
Bank of Montreal — New York
Barclays Bank International Limited
Benton & Bowles, Inc.
Bergdorf Goodman
Best Manufacturing Inc.
Bigelow-Sanford, Inc.
John Blair & Company
Bowne & Co., Inc.
The Buckingham Corporation
The C T Foundation
Canadian Imperial Bank of Commerce
Cantella & Co.
Capezio Ballet Makers
Career Club Shirt Co.
WM Chelsea Ltd.
Chubb & Son Inc.
Cinema 5, Ltd.
Collins & Aikman
Compton Advertising, Inc.
Croscill Curtain Co., Inc.
Cunningham & Walsh Inc.
DHJ Industries Inc.
Davis-Delaney-Arrow, Inc.
Deltown Foods, Inc.
Diener/Hauser/Greenthal Company Incorporated
Doyle Dane Bernbach Inc.
Dreier Hotel Management Corp.
Dry Dock Savings Bank
Dun & Bradstreet Foundation, Inc.
E & B Supermarkets, Inc.
E-J Electric Installation Co.
The East New York Savings Bank
Esquire, Inc.
EuroPartners Securities Corporation
Excess & Treaty Management Corporation
Fahnestock & Co.
Federal Paper Board Company, Inc.
Feldman Wood Products Co., Inc.
Firmenich Incorporated
Franklin Savings Bank of New York
Fritzsche Dodge & Olcott Inc.
Froelich/Greene Inc.
Gold Seal and Henri Marchant Wineries
Grey Advertising, Inc,
The Guardian Life Insurance Company of America
Harlem Savings Bank
Hirsch-Werner Corporation
Interboro Asphalt Paving Company Inc.
Iroquois Brands, Ltd.
Iselin Jefferson-Woodside, Division of Dan River Inc.
Keene Corporation
Kenyon & Eckhardt Advertising
Kipnis & Karchmer
Lamston's Variety Stores
Lane Bryant, Inc.
Kenneth D. Laub & Company, Inc.
Laventhol Krekstein Horwath & Horwath
The Lexington Hotel
The Lowell Hotel
M. Lowenstein & Sons, Inc.
D. Maldari & Sons, Inc.
The Manhattan Savings Bank
Mitchel, Schreiber, Watts & Co.
The Mitsubishi Bank, Ltd.
Muzak Corporation
The National Reinsurance Corporation
Navarro Hotel Company
The Nestlé Company Inc.
The Nikko Securities Co. International, Inc.
North American Philips Corporation
John Nuveen & Co., Incorporated
The Ornstein Brothers
Ken J. Pezrow Corp.
The Pittston Company
The Pleasant Street Foundation
RBH/Reid & Carr Inc.
RKO General, Inc.
Reich & Co. Inc.
Republic National Bank of New York
Schiff Terhune Inc.
The Seagrave Corporation
Seidman & Seidman
Slattery Associates, Inc.
SoGen International Fund, Inc.
Sotheby Parke Bernet Inc.
Stern, Lauer & Co.
Paul Stuart
Swiss American Securities Inc.
Swiss Bank Corp.
Talcott National Corporation
The Taylor Wine Company, Inc.
Thyssen Steel Corporation
Ulano Companies
Union Dime Savings Bank
United Mutual Savings Bank
United States Lines, Inc.
Van Eck Management Corp for International Investors Inc.
Vernitron Corporation
Volkswagen of America, Inc.
Warburg-Paribas, Inc.
S. R. Weltz, Jr. & Company
Dean Witter & Co., Inc.

Thirteen Anonymous

Each corporate gift to the consolidated Corporate Fund Drive benefits all of the performing arts companies at Lincoln Center:
Metropolitan Opera New York Philharmonic The Juilliard School Chamber Music Society of Lincoln Center
City Center of Music and Drama (New York City Opera and New York City Ballet)
New York Shakespeare Festival at Lincoln Center Film Society of Lincoln Center, Inc.
Lincoln Center for the Performing Arts, Inc.

*(continued from page 25)*means. An unusual all-Ravel recital took place recently at Charles S. Colden Auditorium. Presented by the Queens College Music Department, the program included six world premieres and several New York premieres. On Friday, March 7 (Ravel's 100th birthday), two important events will take place: in the morning, Robert Sherman's popular program "The Listening Room" will feature Beveridge Webster, who will recall his meetings with Ravel in the 1920's. In addition, some recently recovered compositions will be performed live in the WQXR studio. In the evening, at Avery Fisher Hall, Philippe Entremont will appear in the Great Performers Series, playing the *Pavane pour une Infante défunte,* the Sonatine, *Miroirs, Valses nobles et sentimentales,* and *Gaspard de la nuit.* In addition to studying with Marguerite Long (for whom Ravel composed the Piano Concerto in G Major), Mr. Entremont is now the president of the International Maurice Ravel Academy. With the support of the American Friends of the Maurice Ravel Academy, young artists are assisted in their professional careers, with emphasis upon French repertoire and international competitions. Under Mr. Entremont's dynamic leadership, the Ravel Academy, now in its sixth year, is assured of a bright future. An equally enviable prognosis is predicted for the second century of Ravel's music.

Arbie Orenstein is an assistant professor of music at Queens College, and author of *Ravel: Man and Musician,* to be published in September.



New from Philip Morris.

Saratoga 120's.

Enjoy smoking longer without smoking more.



Standard 100's

Saratoga 120's

That's the Saratoga idea.

More puffs than 100's.
Longer and slimmer than 100's for extra smoking time and pleasure, without smoking more cigarettes.

Priced no more than 100's.
Look for them in the new 120 mm crush-proof box.



"For the same money, I get extra puffs. Good deal."

17 mg. "tar," 1.1 mg. nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



BLENDED SCOTCH WHISKY • 86.8 PROOF • ©SCHENLEY IMPORTS CO., N. Y., N. Y.

EVE QUELER

HOME: New York, N.Y.

AGE: 37

PROFESSION: Conductor

HOBBIES: Playing the piano; attending concerts.

MOST MEMORABLE BOOK: Dante's "Divine Comedy"

LAST ACCOMPLISHMENT: Recently conducted the Opera Orchestra of New York at Carnegie Hall in Bizet's "Pearl Fishers," receiving raves from New York music critics.

QUOTE: "I think all young American conductors should have the opportunity to come up the way many European conductors have—through opera. It gives you fantastic background and absolute mastery of your materials."

PROFILE: Vigorous. Chic. Exciting. Conducts with a sure command of her music and her musicians.

SCOTCH: Dewar's "White Label"®



Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar's "White Label." The quality standards we set down in 1846 have never varied. Into each drop go only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar's never varies.

Saturday Evening
March 15, 1975 at 8:00

Carnegie Hall
1974 1975 SEASON NEW YORK

The Carnegie Hall Corporation
presents the

Boston Symphony Orchestra

NINETY-FOURTH SEASON 1974-75

SEIJI OZAWA, Music Director and Conductor
COLIN DAVIS, Principal Guest Conductor

OLIVIER MESSIAEN

Turangalîla-Symphonie for Piano, Ondes Martenot and Orchestra

I. Introduction
Modéré, un peu vif

II. Chant d'amour 1
Modéré, lourd

III. Turangalîla 1
Presque lent, rêveur

IV. Chant d'amour 2
Bien modéré

V. Joie du sang des étoiles
Un peu vif, joyeux et passioné

INTERMISSION

VI. Jardin du sommeil d'Amour
Très modéré, très tendre

VII. Turangalîla 2
Piano solo un peu vif; orchestre modéré

VIII. Développement de l'amour
Bien modéré

IX. Turangalîla 3
Modéré

X. Final
Modéré, avec une grande joie

YVONNE LORIOD Piano
JEANNE LORIOD Ondes Martenot

The Boston Symphony Orchestra records
exclusively for Deutsche Grammophon

Baldwin Piano
Deutsche Grammophon and RCA Records

Turangalîla-Symphonie for Piano, Ondes Martenot and Orchestra/Olivier Messiaen

The *Turangalîla-Symphonie* was commissioned from me by Serge Koussevitzky for the Boston Symphony Orchestra. I wrote and orchestrated it between 17th July, 1946, and 29th November, 1948. The world first performance was given on 2nd December, 1949, in Boston (U.S.A.) Symphony Hall by the Boston Symphony Orchestra, under the direction of Leonard Bernstein. The piano solo part was played by Yvonne Loriod, who has played it in nearly every performance of the work, whoever the conductor or wherever it was given.

Turangalîla (pronounced with an accent and prolongation of sound on the last two syllables) is a Sanscrit word. Like all words belonging to the ancient oriental languages, it is very rich in meaning. *Lîla* literally signifies "play", but "play" in the sense of divine action in the cosmos, the "play" of creation, the "play" of destruction, of reconstruction, the "play" of life and death. *Lîla* also means love. *Turanga* is time that runs, like a galloping horse, time that flows like the sand in an hour-glass. *Turanga* is movement and rhythm, so *Turangalîla* means all this at once: a song of love, hymn to joy, time, movement, rhythm, life and death.

The *Turangalîla-Symphonie* is a song of love. The *Turangalîla-Symphonie* is a hymn of joy, joy as conceived by one who has only glimpsed it in the midst of misfortune, that is to say, a superhuman joy - overflowing, dazzling and unbounded. Love is presented here in a similar aspect: a love that is fatal, irresistible, transcending all, suppressing all that lies outside it, as symbolized by the love-philtre of Tristan and Isolde.

The *Turangalîla-Symphonie* is a song of love, and a hymn to joy. It is also a vast counterpoint of rhythms. In particular it uses two rhythmic devices which were innovations at the time of its first performance: "non-retrograde rhythms" and "rhythmic identities". Over and above numerous themes pertaining to each of its ten movements, the *Turangalîla-Symphonie* involves four cyclic themes to be found fairly generally throughout the work.

The first cyclic theme, in ponderous thirds and nearly always played by the trombones fortissimo, has the heavy and frightening brutality of ancient Mexican monuments. It has always evoked for me some terrible and fatal statue. I call it the "statue-theme". The second cyclic theme, entrusted to the caressing clarinets pianissimo, is in two voices, like two eyes that duplicate each other. . . The mental picture of a flower is here the nearest: the tender orchid, the decorative fuchsia, the red gladiolus, the all too lithe convolvulus. . .

The third cyclic theme is the most important of all: the "theme of love".

The fourth cyclic theme is a simple succession of chords. More than a theme, it is an excuse for various sonorous backgrounds.

The orchestral composition of *Turangalîla* is monumental and also of the greatest variety. As well as the traditional woodwinds and strings, there must be mentioned the brass, keyboard and percussion instruments. The brass are numerous and are much used. The themes are often entrusted to the trombones, horns and trumpets - the upper register of the small trumpet in D gives brilliance to the orchestration and adds a further notch to the fortissimo. The keyboard instruments - glockenspiel, celesta and vibraphone, combined with the piano

solo and metallic percussion, form a small orchestra in the heart of the large one; its sonority and the part it plays are reminiscent of the Balinese gamelan. The percussion, fourteen in number, emerge from their usual role of seasoning the music: they perform counterpoints of durations and true rhythmic themes. Finally, two solo instruments are superimposed on the rest: the solo piano and the Ondes Martenot. The piano solo part is of such importance and its performance requires such extraordinary virtuosity that it might be said that the *Turangalila-Symphonie* is almost a concerto for piano and orchestra. Long and brilliant cadenzas inserted in the different movements link together elements of the development and form part of the work's construction.

The Ondes Martenot also plays a big part. It is noticed by everyone when, at climactic points, its expressive and high-pitched voice dominates the fortissimo. But it is also used in the lower register and quietly. I have made use of three special diffusers: *l'Espace* (giving a distant effect), *la Palme* (sympathetic vibrations) and *le Métallique* (each sound has the corresponding metallic resonance of a gong placed in the diffuser).

The *Turangalîla-Symphonie* has passed its hundredth performance. The composer wishes to draw attention to some memorable interpretations which he had the luck to hear: the fourth performance, at Aix-en-Provence under Roger Désormière. Several performances in Germany, Switzerland, France and Italy by Hans Rosbaud and Rudolf Albert. The seventy-second performance, in Tokyo (Japan) by Seiji Ozawa. Two performances in Sofia (Bulgaria) by Constantin Iliev. A recent performance in Zagreb (Yugoslavia) by Zivojin Zdravkovic. And, finally, a magnificent performance in the Théâtre des Champs-Elysées in Paris on 20th January, 1959, under Manuel Rosenthal.

Olivier Messiaen
(*translated by Felix Aprahamian*)

Program notes copyright 1975 by the Boston Symphony Orchestra Inc.

SEIJI OZAWA

Upon his appointment as Music Director in the fall of 1973, Seiji Ozawa became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the Orchestra. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-62 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his first full-length professional concert appearance in North America. Beginning in the summer of 1964, he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-66 season, he

became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest conducting. During the summer of 1969, he conducted opera for the first time, *Così fan tutte* at Salzburg, and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic.

In 1970, Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. He holds the position of Music Director and Conductor of the Boston Symphony Orchestra concurrently with his posts at Tanglewood and in San Francisco. He has made several recordings with the Boston Symphony Orchestra on the Deutsche Grammophon label, among them Berlioz' *Symphonie fantastique* and *La Damnation de Faust,* and (with Christoph Eschenbach) Beethoven's *Piano Concerto No. 5.* He and the Boston Symphony Orchestra are currently recording Ravel's complete orchestral works.

YVONNE LORIOD

Yvonne Loriod, born in Houilles, near Paris, is a graduate of the Paris Conservatory, where she studied piano with Lazare Lévy and composition with Olivier Messiaen. As a student at the Conservatory, she was awarded seven first prizes, and the recordings she has made since that time have earned her the Grand Prix du Disque eight times. Mme. Loriod has concertized extensively in Europe, Scandinavia, Asia, Africa and the United States. She last appeared with the Boston Symphony as the piano soloist in the world premiere of the *Turangalîla-Symphonie.* Particularly well known as an interpreter of contemporary music, Mme. Loriod has appeared as piano soloist in nearly all of the performances of the *Symphonie* that have been given since 1949.

JEANNE LORIOD

Jeanne Loriod began her musical studies at an early age, as was the case with her sister and co-soloist in this performance, Yvonne Loriod. At 18 she became a pupil of Maurice Martenot, creator of the Ondes Martenot. Since that time she has gained the reputation of being the foremost interpreter of works written for that instrument. Her repertory includes ten concertos for Ondes and orchestra, and on four occasions her recordings of works which utilize the instrument have won the Grand Prix du Disque. Mlle. Loriod is Professor of Ondes Martenot at the Paris Conservatory.

THE BOSTON SYMPHONY ORCHESTRA'S 1975-1976 SEASON

Next season (1975-76) all of the Boston Symphony Orchestra's New York subscription concerts will be held in Carnegie Hall. The concerts will be given on Wednesday and Thursday evenings at 8:00. Both series consist of five concerts each and the two series are identical.

The Boston Symphony wishes to take this opportunity to offer renewal options to present subscribers. If you are not now a subscriber and are interested in next year's season in Carnegie Hall, please contact the subscription office at Symphony Hall in Boston, MA 02115.

On Stage



1974-75 SEASON

MASONIC AUDITORIUM

Concerts



IT LETS YOU INDULGE YOURSELF WHILE STILL BEING SENSIBLE.

Until now, if you wanted to indulge your desire for luxuriousness in an automobile, you might have expected to sacrifice efficiency.

This year, you can have both improved efficiency and luxuriousness in the same automobile: Caprice Classic for 1975.

Lots of luxuriousness.

Caprice Classic transports six adults smoothly and comfortably. And handsomely; the new Caprice grille, taillight assembly and rear window treatment more than meet the most demanding ideas of luxuriousness. So does the deep, cut-pile carpeting which extends up the lower door panels and the available 50/50 reclining front seat. Indulge.



Quiet elegance.

Caprice rides as elegantly as it looks. It's particularly quiet on the road, with its radial-tuned suspension and built-in Quiet Sound insulation to get you from place to place smoothly and quietly. Indulge.

New efficiencies.

Caprice Classic for '75 is a more sensible automobile than ever. The new standard engine is a 350-2 V8, replacing last year's 400-2. And the combination of this new smaller V8 and Chevrolet's new Efficiency System lets Caprice go substantially farther on a gallon of gasoline, based on Environmental Protection Agency City Driving Tests. Caprice also goes farther between recommended oil changes and tune-ups and lets you operate a truly luxurious automobile without being out of step with the times. Sensible.

There are no Caprice sort-of-classics.

Other car companies are currently offering lesser versions of their traditional top models. But there is only one uppermost Chevrolet. Caprice Classic is uppermost in quality, in luxuriousness and in quiet elegance. And for 1975, Caprice Classic is uppermost in overall operating economy compared to Caprice models of recent years. We think that for '75, Caprice offers you the best of two worlds in allowing you to indulge yourself . . . while still being sensible.

CHEVROLET MAKES SENSE FOR AMERICA

Chevrolet

On Stage

ON STAGE, THE PROGRAM FOR MASONIC AUDITORIUM, IS PUBLISHED BY THE RUSHELLE AGENCY, INC., 2100 DAVID STOTT BLDG., DETROIT, MICH. 48226. 962-0606. S. RICHARD UDAY, PUBLISHER; GRANT RUTTINGER, EDITOR; DENNIS MARTINDALE, ADVERTISING DIRECTOR.

VOL. 1 FRIDAY, APRIL 4, 1975 NO. 17

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA

Music Director

COLIN DAVIS

Principal Guest Conductor

FAMOUS FOR ITALIAN FOODS AND STEAKS FLAMING DESSERTS

Come in after the show tonight for supper or plan on having dinner with us next time

Luncheons daily

MARIO'S

JUST NORTH OF THE TEMPLE

4222 SECOND BOULEVARD

TEMPLE 3-9425

PROGRAM

Friday evening, April 4, 1975

SEIJI OZAWA, ***conductor***

*BEETHOVEN	Overture 'Leonore' No. 3 op. 72b
RUSH	The Cloud Messenger

INTERMISSION

*BRAHMS	Symphony No. 2 in D op. 73
	Allegro non troppo Adagio non troppo Allegretto grazioso, quasi andantino Allegro con spirito

---

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon
Baldwin Piano
Deutsche Grammophon & *RCA Records

MASONIC AUDITORIUM COMING ATTRACTIONS

****
May 16 .... Friday .... Detroit Concert Variety
****

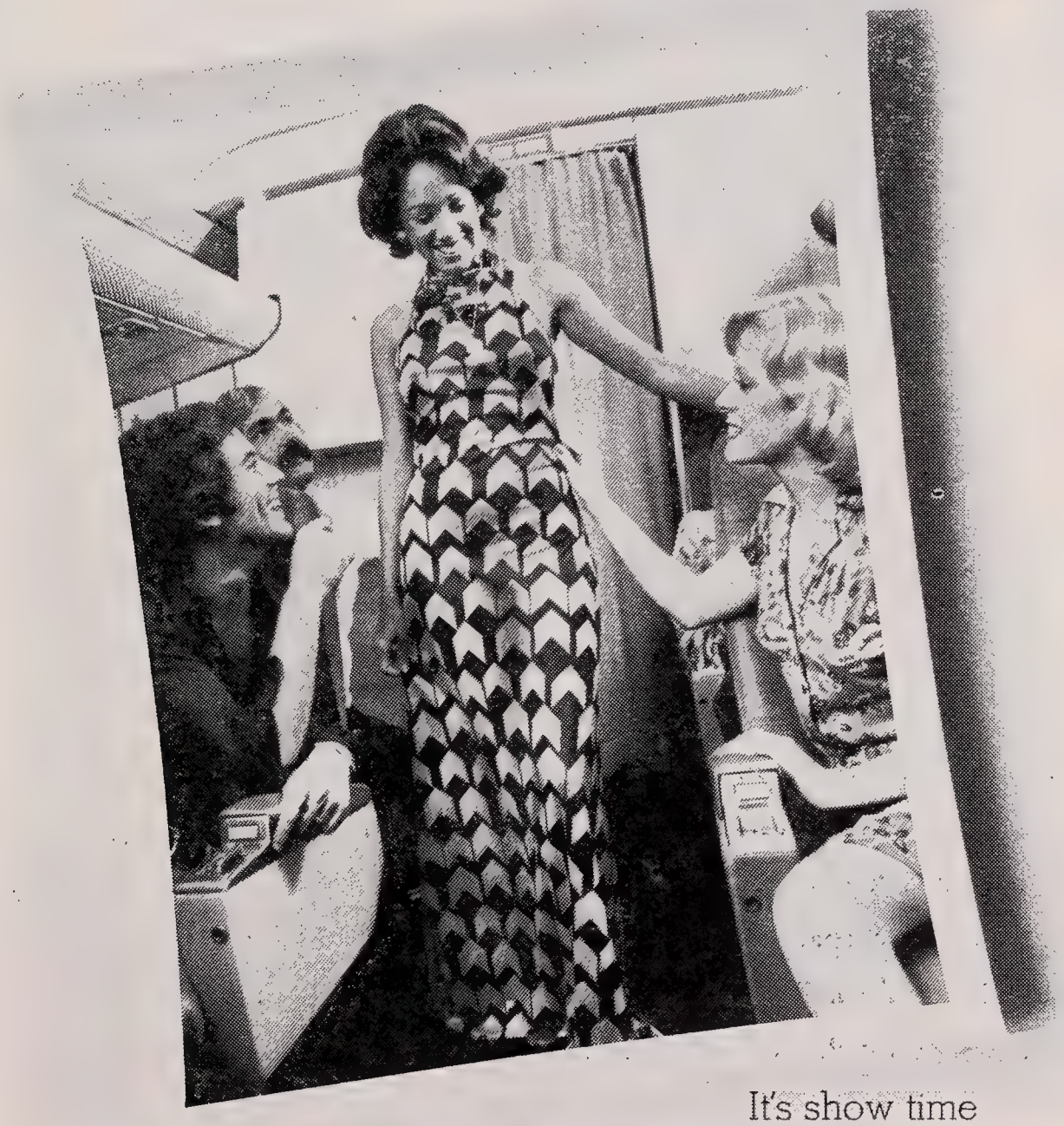
Tickets Now on Sale at Hudson's, Grinnell's or Masonic Temple Box Office. For Information Phone 832-7100.

Masonic Auditorium Concerts Are Presented Under Auspices of
MASONIC TEMPLE ASSOCIATION OF DETROIT
Incorporated September 25, 1895

THOMAS G. DRAPER . . . . President
FREDERIC F. PIGGINS . . . . 1st Vice President
CHARLES M. SIMMONDS . . . . 2nd Vice President
JAMES O. LUNSFORD . . . . Treasurer
FRED M. LEWIS . . . . Secretary

Masonic Temple, Detroit, Michigan
(At Grand River - Temple Exit of Lodge Expressway)
CAMERAS ARE PROHIBITED IN THE AUDITORIUM

ONE OF THE BEST SHOWS IN TOWN TAKES YOU TO NASSAU AND JAMAICA.



It's show time on board every Air Jamaica flight nonstop to Nassau and on to Jamaica. Our in-flight fashion show is modelled by stewardesses so gracious, we call them our Rare Tropical Birds. They'll show you what the best-dressed beachcombers are wearing this season.

Refresh yourself (you don't have to wait for intermission) with our kicky Rum Bamboozle, served free to all our passengers. Dine on Jamaican and Continental delicacies to the sounds of real Reggae music.

A trip like this is sure to be the hit of the season.

For information and reservations call us at (800) 621-4130.

airJamaica

WE MAKE YOU FEEL GOOD ALL OVER.

SEIJI OZAWA

Upon his appointment as Music Director in the fall of 1973 Seiji Ozawa became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the orchestra.

Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-1962 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his first full-length professional concert appearance in North America.

Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-1966 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest-conducting. During the summer of 1969 he conducted opera for the first time — *Cosi fan tutte* at Salzburg —and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic.

In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra.

As Music Director and Conductor of the Boston Symphony Orchestra, a position he holds concurrently with his posts at Tanglewood and in San Francisco, he has made several recordings with the Boston Symphony Orchestra on the Deutsche Grammophon label, among them Berlioz' *Symphonie fantastique* and *La damnation de Faust,* and (with Christoph Eschenbach) Beethoven's Piano Concerto No. 5. He and the Boston Symphony Orchestra are currently in the process of recording Ravel's complete orchestral works.

GERMAN VILLAGE • ENGINE HOUSE NO.5 • HOTEL PONTCHARTRAIN / DETROIT • AMERICAN EXPRESS HONORED • AMERICAN EXPRESS HONORED • GANDY DANCER / ANN ARBOR • ASPEN • SUNDOG / DEARBORN • CHARLEY'S CRAB: PINE LAKE / ST. CLAIR RIVER / CLEVELAND / CINCINNATI • THE SHAFT /

Charley's

RAW BAR & SEAFOOD
RESTAURANT

SUPERB SEAFOOD IN THE CHUCK MUER TRADITION.
BILL JATRONSON - MANAGING DIRECTOR.

OPENING FEBRUARY
LOBBY LEVEL

hotel Pontchartrain

WASHINGTON BOULEVARD & LARNED
DISCOUNTED IN-HOTEL PARKING
Reservations-965-0200
DINNER NIGHTLY — INCLUDING SUNDAY



Top of the Pontch

DOWNTOWN DETROIT'S DINING, DANCING AND ENTERTAINMENT SPOT OVERLOOKING THE DETROIT RIVER AND CANADA.

25 TH FLOOR

The 1975 white-on-white Mark IV. America's most colorful luxury car.





To add color to your life, a white-on-white Mark IV for 1975.
A white landau roof on a white body. Aluminum wheels. Wide band white sidewall tires. White premium body side molding. And lipstick red detail in its interior. A combination of five luxury options at additional cost.
In a Mark IV, a little color can go a long way.

CONTINENTAL MARK IV

LINCOLN-MERCURY DIVISION Ford

The University Musical Society

of

The University of Michigan

Presents

Boston Symphony Orchestra

SEIJI OZAWA, *Music Director and Conductor*

The Festival Chorus of The University Choral Union

DONALD BRYANT, *Director*

SATURDAY EVENING, APRIL 5, 1975, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

*Overture, Leonore No. 3, Op. 72*b* . . . . . BEETHOVEN

The Cloud Messenger . . . . . LOREN RUSH

INTERMISSION

*Daphnis et Chloé . . . . . RAVEL

with THE FESTIVAL CHORUS

**Available on RCA*
Deutsche Grammophon Records

The Festival Chorus and Boston Symphony Orchestra will again present Ravel's "Daphnis et Chloé" this Tuesday, April 8, in Chicago's Orchestra Hall, by invitation of the Ravinia Festival Association in celebration of its fortieth anniversary.

A very special event!

Vladimir Horowitz

appears in Ann Arbor's Hill Auditorium in recital
on Sunday afternoon, April 20, at 4:00 p.m.

Ticket information:

Main floor: $15, $12, $10; First balcony: $12, $10, $8; Second balcony: $7, $6, $5

Tickets on sale at Burton Tower, first floor, beginning Monday morning, April 7, at 9:00. Mail orders will be accepted as long as seats are available. If your choice of location is not available, next best remaining seats will be substituted. (Enclose self-addressed, stamped envelope; check payable to University Musical Society.) ABSOLUTELY NO PHONE ORDERS.

THE FESTIVAL CHORUS

DONALD BRYANT, *Conductor*

NANCY HODGE, *Accompanist*

First Sopranos

Edith Bookstein
Karen Brown
Judith Calligan
Elaine Cox
Phyllis Denner
Linda Fenelon
Estelle Fox
Gladys Hanson
Joanne Hoover
Sigrid Johnson
Ann Keeler
Leigh Martin
Kathleen Molony
Mary Ann Sincock
Elizabeth Smeltekop
Jacqueline Stoutenborough
Norma Ware
Beverly Wistert

Second Sopranos

Ann Barden
Kathy Berry
Doris Datsko
Mary Hiraga
Patricia Hodgson
Alice Horning
Frances Lyman
Vicki Porter
Carol Porterfield
Virginia Reese
Carolyn Richards
Susan Schluederberg
Patricia Tompkins

First Altos

Judith Adams
Martha Ause
Lola Black
Marion Brown
Lael Cappaert
Sally Carpenter
Carol Dick
Kathryn Greene
Ellen Gross
Nancy Karp
Nancy Keppelman
Geraldine Koupal
Joann Kratzmiller
Kirsten Lietz
Lois Nelson
Carren Sandall
Christine Wendt
Charlotte Wolfe

Second Altos

Sandra Anderson
Ellen Armstrong
Marjorie Baird
Mary Haab
Joan Hagerty
Kathy Klykylo
Elsie Lovelace
Linda Ray
Beverly Roeger
Carol Spencer
Delores Vander Wal
Nancy Williams

First Tenors

Alan Cochrane
Kenneth Dodd
Robert Domine
Marshall Franke
Marshall Grimm
Myron Gross
Paul Lowry
Robert MacGregor
Dennis Mitchell
Robert Sauser
Marc Setzer
Arthur Vidrich

Second Tenors

Martin Barrett
John Etsweiler III
Robert Freed
Jeffrey Halpern
Donald Haworth
Thomas Hmay
Robert Johnson
Dwight Klettke
James Larsen
Phillip Smith
Michael Verschaeve

First Basses

Viktors Berstis
Fred Bookstein
Robert Damashek
John Dietrich
Walter Evans
Thomas Hagerty
Edgar Hamilton
Jeffrey Haynes
Mark Hirano
John Jarrett
Gary Ketterman
Klair Kissel
Steven Olson
Paul Robinson
Michael Roth
Roger Smeltekop
Riley Williams

Second Basses

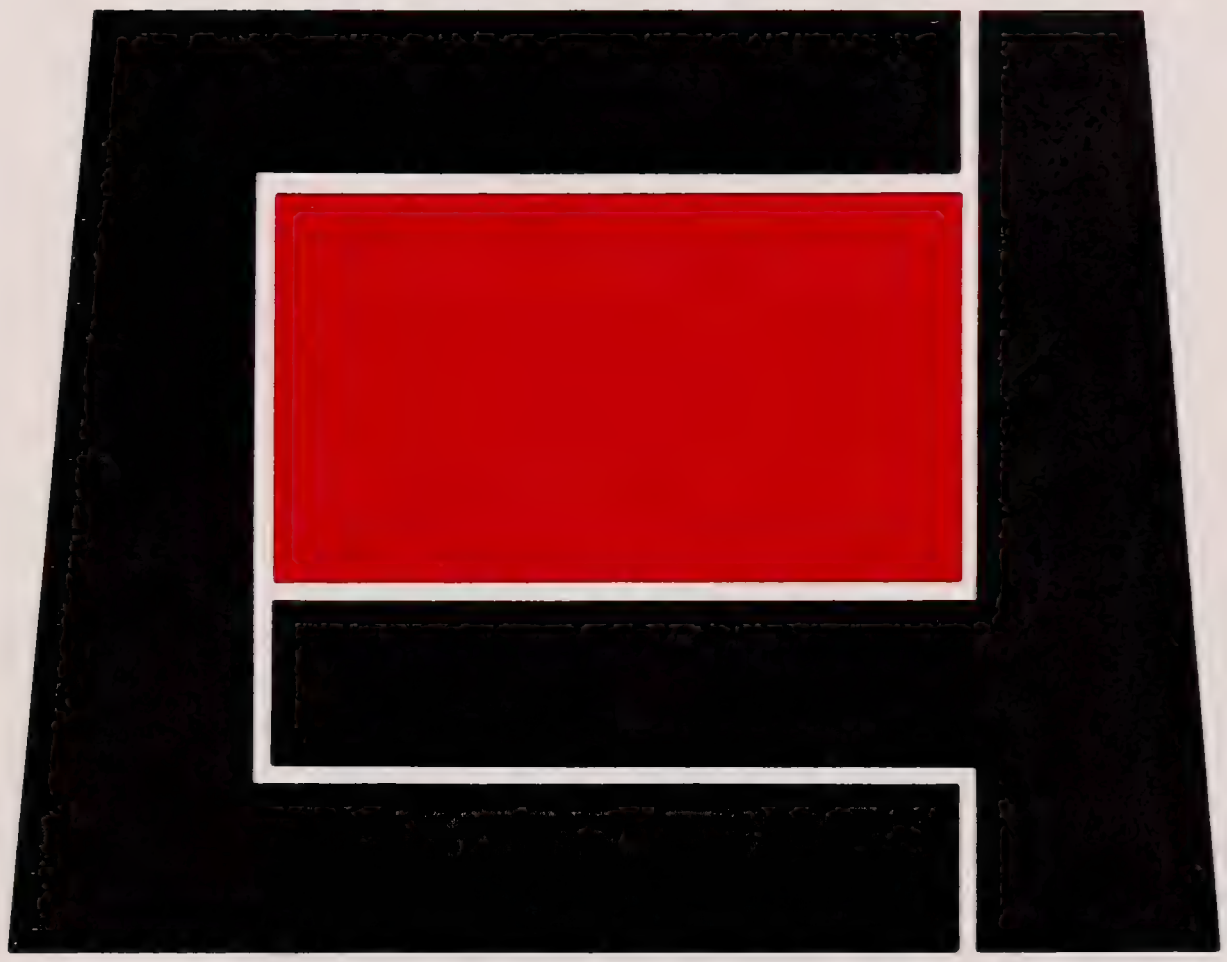
Gabriel Chin
Aaron Ellis
Phillip Pierson
Gregg Powell
Brian Rhinesmith
Paul Robinson
George Rosenwald
Jay Sappington
Raymond Schankin
Helmut Schick
Wallace Schonschack
Thomas Sommerfeld
Robert Strozier
Terril Tompkins
John Van Bolt

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48104 Phones: 665-3717, 764-2538

CLOWES MEMORIAL HALL

OF BUTLER UNIVERSITY
THEATRE FOR
THE PERFORMING ARTS
INDIANAPOLIS





We were youngsters in the sales and service of Chrysler Corporation automobiles back in 1933 . . . And since that time, the name *O'Brien* has stood for Experience, Quality and Reliability in the sales and service of Chrysler Corporation cars. This has made us Number One today and this is a tradition that will be carried on by the *O'Briens* of tomorrow.

Tom O'Brien's

Northside Chrysler Plymouth

Greenwood Chrysler Plymouth

Kokomo Chrysler Plymouth

O'Brien Leasing Inc.

CLOWES MEMORIAL HALL OF BUTLER UNIVERSITY

4600 Sunset Avenue/Indianapolis, Indiana 46208
Box Office 924-1267/Executive Office 924-6321

April 6, 1975 7:30 P.M.

Boston Symphony Orchestra

SEIJI OZAWA Music Director



Natural Gas Is Natural Energy

Use It Efficiently

citizens gas
INDIANAPOLIS

CLOWES HALL

WOMEN'S COMMITTEE

OFFICERS 1974-1975

President/**Mrs. Carl M. Sauer**

Exec. Vice-President/**Mrs. Robert D. Enoch**

Vice-President/**Mrs. Merle H. Miller, Jr.**

Vice-President/**Mrs. Lisle C. Hunter**

Vice-President/**Mrs. Harold W. Schnelker**

Recording Secretary/**Mrs. Clay Schilling**

Corres. Secy./**Mrs. Albert S. Mendenhall**

Treasurer/**Mrs. Clarence W. Long**

Parliamentarian/**Mrs. Jamia Jasper Case**

Historian/**Mrs. John K. Sturman**

Immed. Past Pres./**Mrs. C. Severin Buschmann**

STANDING COMMITTEE CHAIRMEI

Membership/**Mrs. J. Fred Risk**
Mrs. Fred C. Tucker, Jr.

Program/**Mrs. Stephen M. Coons**

Social/**Mrs. Richard O. Creedon**
Mrs. George E. Ludwig

Board Notices/**Mrs. Howard E. Nyhart**
Mrs. Julian A. Kiser

Special Invitations/**Mrs. Morris B. Paynter**
Mrs. John Featherson

Yearbook/**Mrs. Roger W. Merriman**

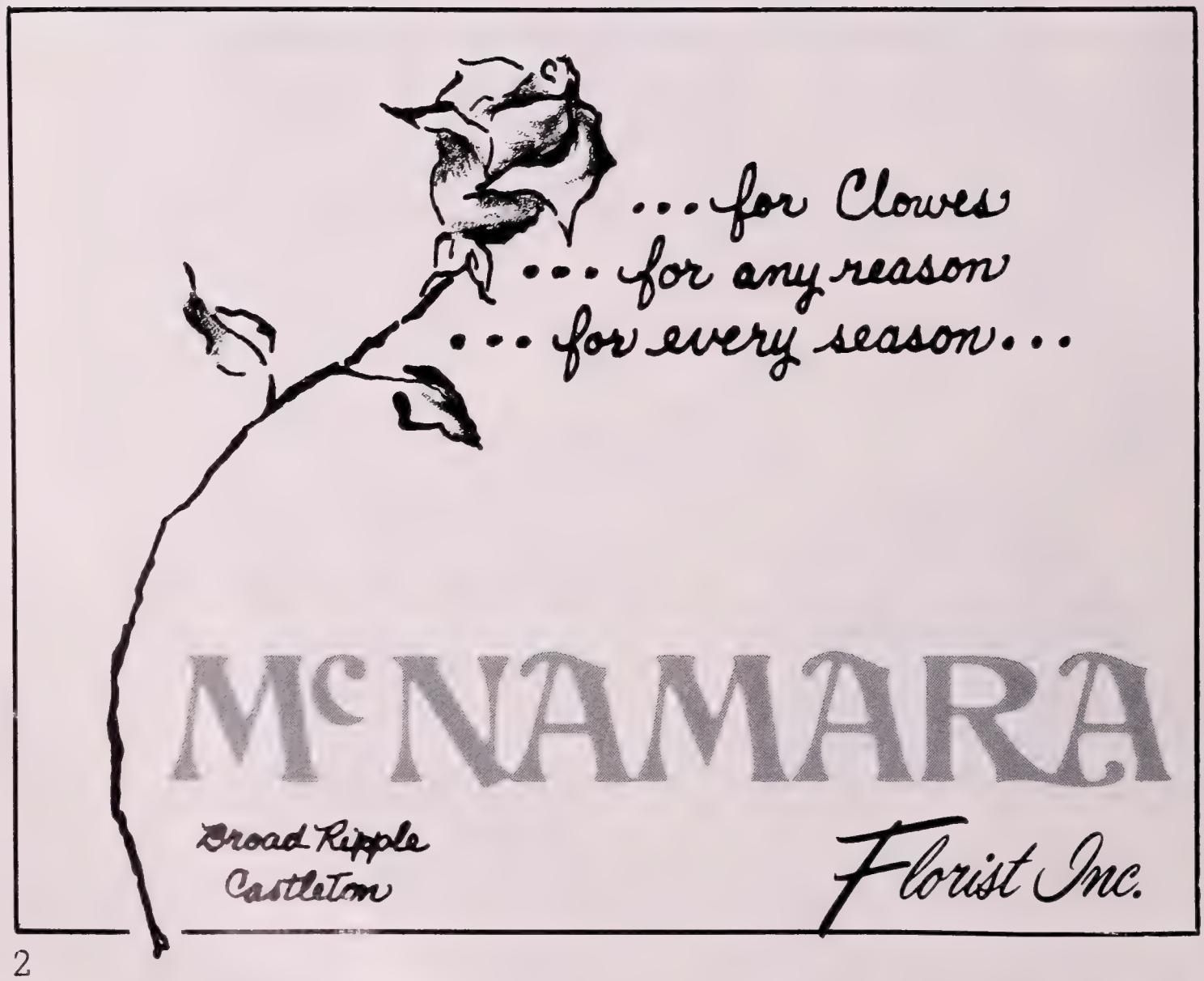
Vol. Placement/**Mrs. Joseph D. Pierce**

Publicity/**Mrs. Lloyd H. Richter**

Telephone/**Mrs. C. W. Seet, Jr.**
Mrs. W. E. McIntosh, Jr.

N.Y. Liaison/**Mrs. William B. Ansted, Jr.**

(Continued on Page 6)





For the second consecutive year,
Indiana National Bank has received
national recognition for corporate support
of the fine and performing arts.
For 1973 programs, the national
Business Committee for the Arts, and
Esquire Magazine, recognized Indiana National
among a select few companies
in the United States. The only company
in Indiana to be so honored,
we consider the award a responsibility,
as well as further incentive, for our
encouragement of those arts programs which
add so much to our quality of life.
Thank you, again, Esquire and the BCA.

The Indiana National Bank

Indianapolis • London • Luxembourg • Nassau

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, **Music Director**

COLIN DAVIS, **Principal Guest Conductor**

NINETY-FOURTH SEASON

Sunday Evening, April 6, 1975

SEIJI OZAWA, **conductor**

HAYDN — Symphony No. B in B Flat Major

Allegro molto
Menuet; Trio
Andante
Presto

RAVEL — Le tombeau de Couperin

Prélude
Forlane
Menuet
Rigaudon

Intermission

*STRAUSS — Ein Heldenleben (A Hero's life), op. 40

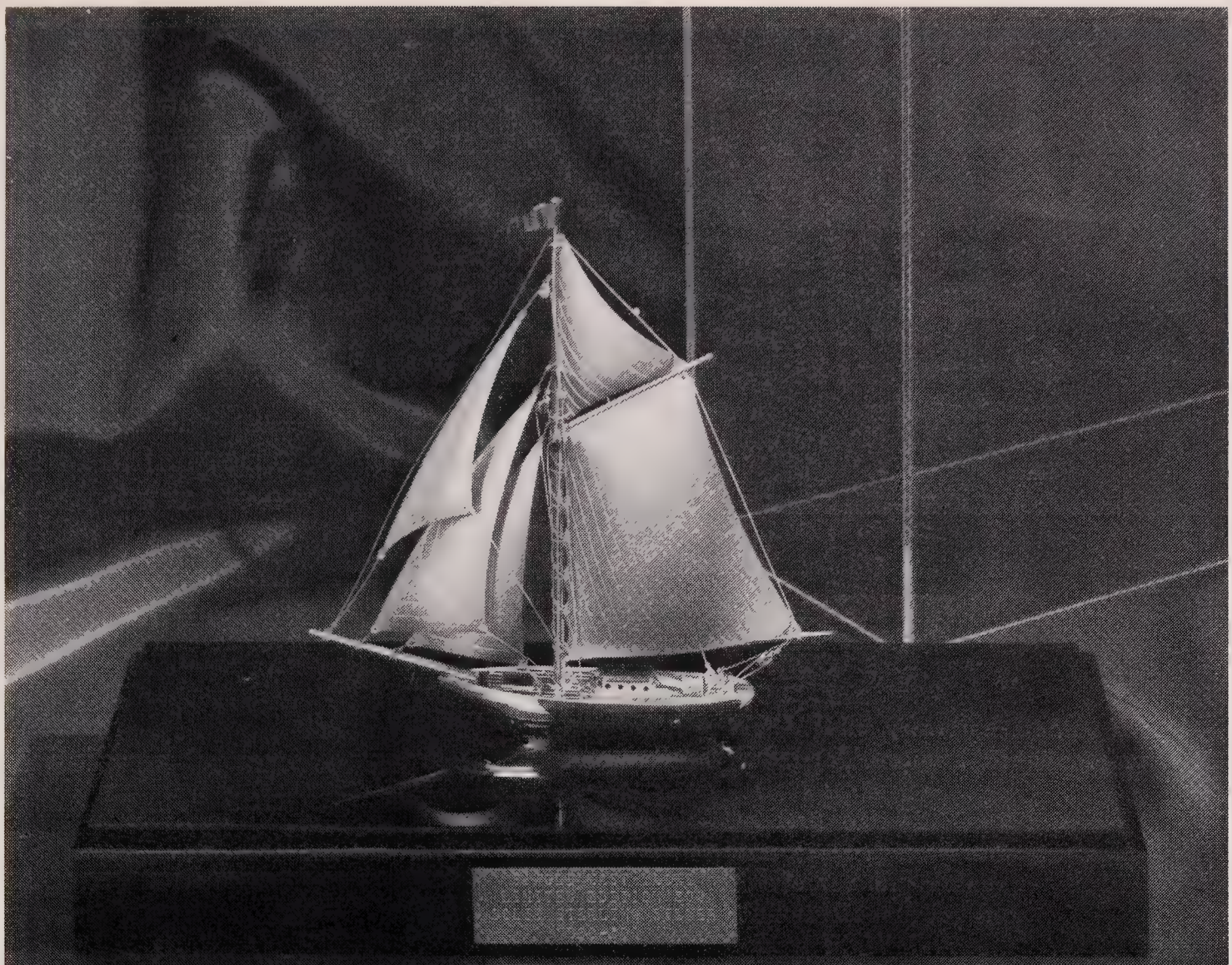
JOSEPH SILVERSTEIN, **violin**

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

Baldwin Piano

Deutsche Grammophon and *RCA Records

Program Notes begin on page 16



The incomparable standard of solid sterling silver . . . set a-sail with the splendor of gold vermeil trim. A distinctively dramatic design of precious metals, worked into delicate detail with hand-crafted artistry. This single mast yacht, measuring six and one-half by seven inches, is one of a limited edition, of course. Protectively encased in crystal-clear Lucite. Yours to cherish forever, 450.00.

Fine Silver, Fifth Floor, Downtown only

L.S. Ayres & co.

CLOWES HALL WOMEN'S COMMITTEE CONTINUED

SPECIAL COMMITTEE CHAIRMEN

Guarantors/**Mrs. James F. Failey**
Mrs. Guy F. Boyd

Hospitality/**Mrs. Robert S. Bates**
Mrs. Charles R. Davis
Mrs. Richard F. Hoberg
Mrs. Edmund W. Martin

Season Ticket Sales/**Mrs. David B. Goldstein**
Mrs. Curtis W. Hunter

Theatre Program
Advertising/**Mrs. Gerald D. Mann**
Mrs. James C. Boylan
Mrs. J. Thayer Waldo

After Theatre
Parties/**Mrs. John Mealey, Jr.**
Mrs. Karl Manders

"News from Clowes"
Editor/**Mrs. Robert H. Brunner**
Mrs. James E. Bettis

House/**Mrs. Arthur J. Mullin**
Mrs. Myron S. Wolf

Office Assistance/**Mrs. G. Robert Findley**
Mrs. Jack C. Brown

Decorating/**Mrs. Jerome R. Sweeney**
Mrs. William F. East

Children's Matinees/**Mrs. David A. Carter**
Mrs. Robert S. MacNeill

Ex-Officio Member/**Mr. Sidney H. Weedman**
Manager of Clowes Hall

Anderson Representatives/**Mrs. Daniel Johnston**
Chairman
Mrs. William L. Peck
Vice-Chairman

ANDERSON WOMEN'S COMMITTEE

OFFICERS 1974-1975

General Chairman/**Mrs. Daniel Johnston**
Vice Chairman/**Mrs. William L. Peck**
Treasurer/**Mrs. E. A. Symoens**
Secretary/**Mrs. Theodore F. Smith**
Historian/**Mrs. Russell B. Johnson**
Advisors/**Mrs. George Hitz, Jr.**
Mrs. P. Edward Bardsley

Past General Chairmen:
1966-1967/**Mrs. P. Edward Bardsley**
1967-1968/**Mrs. George Hitz, Jr.**
1968-1969/**Mrs. Robert Larson**
1969-1971/**Mrs. Russell B. Johnson**
1971-1972/**Mrs. Robert M. Baker**
1972-1973/**Mrs. W. Harter Urban**
1973-1974/**Mrs. Suel A. Sheldon**

BOARD OF DIRECTORS

Social/**Mrs. Richard Gross**
Mrs. Robert Morris

Telephone/**Mrs. K. L. Doelling**

Theatre Parties/**Mrs. Thomas Platt**
Mrs. Francis Greenberg

Publicity/**Mrs. William L. Peck**

Year Book &
Membership/**Mrs. Robert L. Larson**



Love, like fine jewels, is more precious with each passing year.

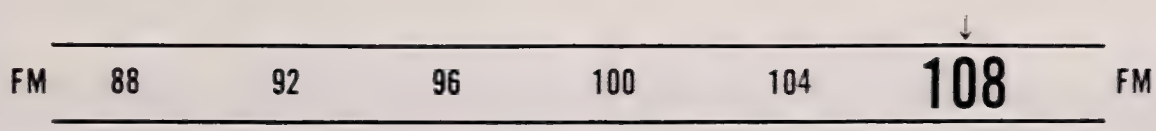
J.C. Sipe, Inc.

importers of diamonds,
manufacturing jewelers since 1884
518 Merchants Bank Building
637-3521



A STAR STATION







THE CONDUCTOR

Upon his appointment as Music Director in the fall of 1973 Seiji Ozawa became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the orchestra.

Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besancon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-1962 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his first full-length professional concert appearance in North America.

Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-1966 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest-conducting. During the summer of 1969 he conducted opera for the first time—**Cosi fan tutte** at Salz-

(Continued on Page 10)

NATIONAL ALARM CO.
1535 NORTH MERIDIAN STREET
INDIANAPOLIS, INDIANA 46202
TELEPHONE 317 639-6111



"Moving up" insurance is his business

He's watched them grow—grown *with* them, in fact. He was there to insure the contents of their apartment . . . there with sound advice about starting their life insurance program . . . there when they needed good coverage for their new car.

Now they're "moving up" to their first home. And their Farm Bureau Insurance agent is moving right along with them . . . with mortgage protection and homeowners insurance. As they continue to grow, he'll continue to serve . . . whether it's setting up a retirement program, writing business insurance, or helping with their estate planning.

As you go through life, a Farm Bureau Insurance agent is a good man to have along. "Moving up" insurance is his business.

Farm Bureau Insurance

The
Howard E. Nyhart
Company, Inc.
Consultants and Actuaries

3225 North Meridian Street
Indianapolis, Indiana 46208
317 923-2391

Pension Plans
Profit-Sharing Plans
Executive Compensation
Employee Communication
Group Benefits.

NYHART

OZAWA (Continued)

burg—and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic.

In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra.

As Music Director and Conductor of the Boston Symphony Orchestra, a position he holds concurrently with his posts at Tanglewood and in San Francisco, he has made several recordings with the Boston Symphony Orchestra on the Deutsche Grammophon label, among them Berlioz' **Symphonie fantastique** and **La damnation de Faust,** and (with Christoph Eschenbach) Beethoven's Piano Concerto No. 5. He and the Boston Symphony Orchestra are currently in the process of recording Ravel's complete orchestral works.

(Continued on Page 14)

Always an Outstanding Performance . . .

Brulin & Company, Inc.
Indianapolis, Indiana

Brulin

manufacturing maintenance chemicals for institutional, industrial & environmental needs

. . . our 12th

encore

Superior quality and service have earned Tuchman's recognition as "CLEANERS FOR THE STARS" of Clowes Hall for the twelfth consecutive year! Each fine garment receives the same special attention, tender treatment and personal care we render EVERY Tuchman customer.



Tuchman
CLEANERS-FURRIERS
LAUNDERERS

33
CONVENIENT
LOCATIONS

or **CALL 545-4321** for a radio-dispatched Bonded Tuchman Routeman

Clean your own carpets and save. Rent a steam cleaning machine from Tuchman's.

YOUR SYMBOL OF SAFETY

FROM

STANDARD FEDERAL

FEDERAL SAVINGS AND LOAN INSURANCE CORPORATION
SAFETY OF YOUR SAVINGS
INSURED
UP TO $20,000

NOW! SAVINGS INSURED UP TO $40,000

MAIN OFFICE ■ 9 E. OHIO ST. ■ 637-3461
NORA OFFICE ■ 802 E. 86TH ■ 844-0185



IF YOU THINK YOU'VE SEEN TELEPHONES,

TAKE ANOTHER LOOK.

Design Line Telephones . . .

see all seven models on display at your Indiana Bell Business Office.

Indiana Bell

CLOWES MEMORIAL HALL OF BUTLER UNIVERSITY

ADMINISTRATIVE ORGANIZATION

General Manager/**Sidney Weedman**
New York Representative/**George Thorn**
House Carpenter/**Lester McGuire**
House Supervisor/**James Stehlin**
New York Liaison/**Virginia Ansted**
Box Office Manager/**William Evich**
Accountant/Data Processor/**James Wills**
Secretary/**Carolyn Youngs**
Stage Technical Crew/**John Marshall**
Bill Gearns
Don Whitehouse
Frank Hull
David L. Teepe

Director of
Public Relations,
Advertising and Sales/**Robert J. Stiles**
Public Relations Assistant/**Jane Terry**
First Treasurer/**Jean Nichols**
Second Treasurer/**Stephen Belcher**
Secretary/**Ellen Henkel**
House Physician/**Martin D. Garfield, M.D.**
House Supervisor Assistant/**Ron Lord**
Captain of the Ushers/**Tom Neylon**

CLOWES HALL ADVISORY COUNCIL

Mr. Allen W. Clowes, Chairman; Mrs. Carl M. Sauer, Mr. William L. Fortune, Dr. Charles A. Henzie, Mr. J. Kurt Mahrdt, Miss Nancy Moore, Mr. Kurt F. Pantzer, Dr. Izler Solomon, Dr. Howard Swartz, Mr. Carl J. Weinhardt, Jr.

CLOWES HALL ACCOMMODATIONS

BOX OFFICE	Selling tickets for all Clowes Hall and Indianapolis Symphony events 9:00 a.m. to 5:30 p.m. Monday thru Friday; 10:00 a.m. to 4:00 p.m. Saturdays; and thru first intermission on performance nights. Telephone 924-1267.
EXITS	There are eight exits available on the main floor level—three each on the East and West sides directly from the side foyers, and two from the grand foyer.
ELEVATORS	An elevator is located on each side of the grand foyer.
REST ROOMS	Located alternately on all three levels—on either side of the grand foyer.
SMOKING	Smoking is allowed within the Hall, outside of the main auditorium. There are seventy-two smoking urns located throughout the Hall.
REFRESHMENTS	Refreshments are available during intermission. No refreshments are allowed within the main auditorium.
CAMERAS	No cameras, other than authorized press, are allowed inside the main auditorium during any performance.
TOURS	Tours at Clowes Memorial Hall may be arranged by calling the Public Relations Department at 924-6321.
CONTINENTAL SEATING	Continental style seating, featuring no center aisle, affords patron comfort through increased leg room, offset viewing and allows for a shorter visible span. As seat entrance can only be made from the sides, there is less inconvenience caused by late arrivals.

INDIANA KNITWEAR CORPORATION
GREENFIELD, INDIANA

CLOWES HALL GUARANTORS FOR 1974-75

Listed below and on the following pages, as of September 1, 1974, are the Guarantors of the Clowes Memorial Hall Fund. Subsequent signers of guarantees will be included in a revised list. The University expresses its appreciation to these firms and individuals who have underwritten this season's success of the Hall.

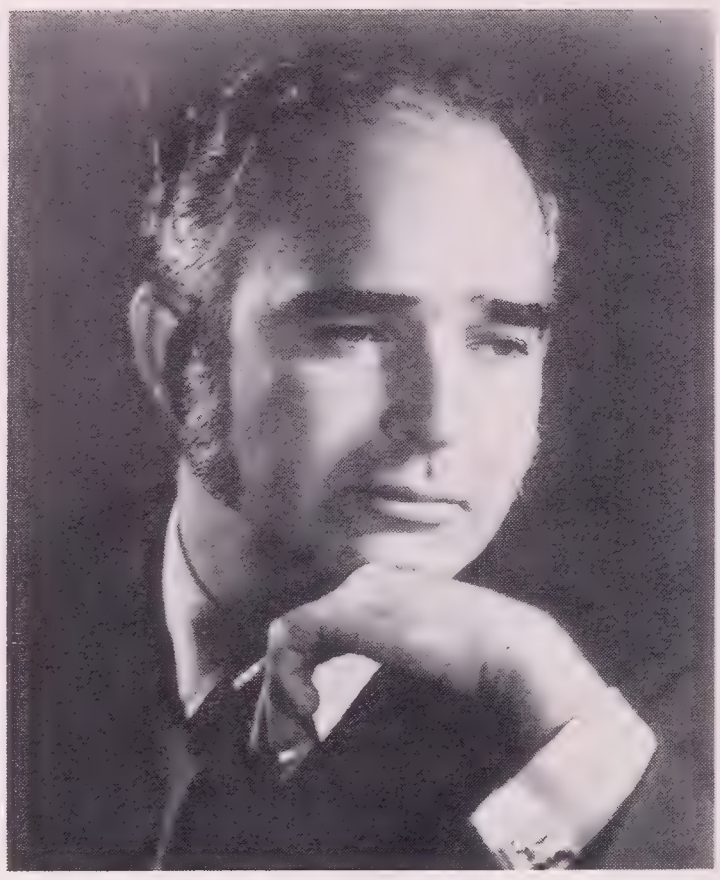
A Different Drummer, Inc.
Accent Business Service
Mr. and Mrs. Edward L. Adair, Jr.
Molly and Jack Adams
Mr. and Mrs. Reily G. Adams
Mr. and Mrs. Cornelius O. Alig
Mr. and Mrs. Cornelius O. Alig, Jr.
Mr. and Mrs. Joseph P. Allen
Mr. and Mrs. Orval O. Allen
Mr. David L. Allison
The Allstate Foundation
Bishop and Mrs. Ralph T. Alton
Amax Coal Company
American Fletcher National Bank & Trust Company
American States Insurance Company
American United Life Insurance Company
Mr. and Mrs. Charles A. Anderson
Mr. and Mrs. Frederic D. Anderson
William H. Anderson
Annie Laurie Interiors
Mrs. William B. Ansted, Jr.
Mr. and Mrs. Clifford G. Antcliff
Mr. and Mrs. J. W. Arbuckle
Dr. Robert D. Arnold
Arsenal Savings & Loan Assn.
Associated Service Corp.
Ayr-Way Stores, Inc.
L. S. Ayres and Company
Mr. and Mrs. V. K. Babayan
Mr. and Mrs. Raymond L. Bacon
Mr. and Mrs. Byron E. Bailey
Mr. and Mrs. Lowell S. Bain
Bob Baker Chevrolet Inc.
Mr. and Mrs. H. J. Baker
Hugh J. Baker & Company
Mr. Julian Bamberger

(Continued on Page 18)

brebeuf on 86th
indianapolis

YOUR SON IS OUR TOTAL CONCERN

the inter-faith prep school



THE SOLOIST

JOSEPH SILVERSTEIN, assistant conductor of the Boston Symphony Orchestra since the beginning of the 1971-1972 season and concertmaster since 1962, joined the Orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Josef Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia. Joseph Silverstein has established

WHEEL HORSE
lawn & garden tractors

This Year's Best Performer



Selection of attachments that will handle any job you have

WHEEL HORSE DEALERS OF INDIANAPOLIS



penthouse BAR

No Cover • No Minimum

Dancing Amid the Stars

11 AM to 12 Midnight Weekdays

2 AM Saturdays

35th Floor

Indiana National Bank Tower

Luncheon Service

Weekdays



35th Floor
Indiana National Bank Tower
Indianapolis
One of America's
Great Restaurants
Holiday Magazine Award
Reservations 635-3535
Luncheon and Dinner
Closed Sundays
Free Dinner Parking

an international reputation as soloist and as first violinist of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida. During past seasons he has performed over 30 concertos with the Orchestra, and has recorded those by Bartók and Stravinsky for RCA.

As a violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many recordings of chamber music for Deutsche Grammophon. Chairman of the Faculty of the Berkshire Music Center at Tanglewood, he is also Adjunct Professor of Music at Yale University and Boston University. In addition he teaches privately. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestra.

(Continued on Page 16)

PROGRAM NOTES

FRANZ JOSEF HAYDN

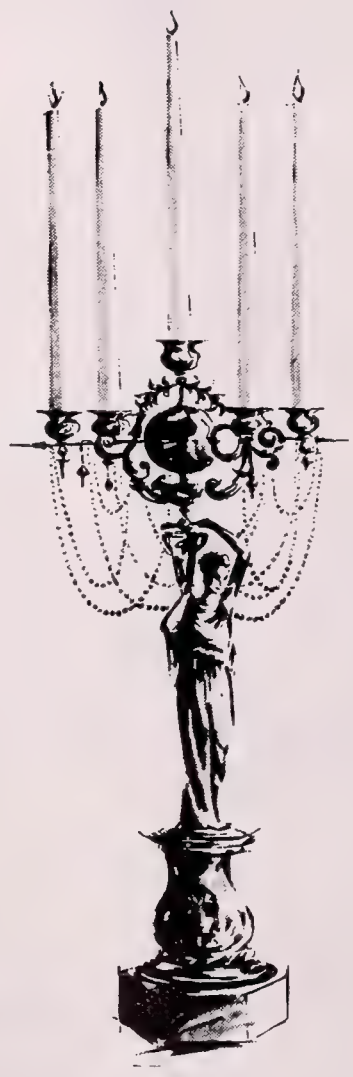
Symphony No. B in B Flat Major

Haydn was born at Rohrbach, Lower Austria, on April 1, 1732; he died in Vienna on May 31, 1809. The **Symphony No. B,** one of his first symphonies, was written during the period 1757-1761, when Haydn served as **Kapellmeister** to Count Morzin at Lukaveč, Bohemia.

The instrumentation: two oboes, bassoon, two horns, strings, cembalo.

So prolific was Haydn that he himself, spending the last years of his life compiling a list of his complete works, was unable to recollect or identify all of his creative output. The title of the compilation, published in 1805, openly acknowledged the problem: 'Catalogue of all those compositions which I can approximately recall having produced between my 18th and 73rd years.' When Haydn was unable to meet the demand for new works, publishers and copyists, professional plagiarists of the day, filled the gap; they not only stole his compositions for publication and sale, but released the efforts of others under his name. Many of these spurious compositions came to be counted among his works, while genuine pieces—

(Continued on Page 20)



Interior Design by the

House of Meridian

truly professional

It starts with a professional attitude. You'll recognize it immediately. And you'll appreciate the end result . . . an interesting interior designed to accommodate you and the way you live.

Come in, or call for an appointment. You'll be glad you did, year after year.

House of Meridian . . .

Interior Design—Fine Furniture—Shops of Distinction

12955 North Meridian Street, Carmel, Indiana

For every great city....

Most great cities have one great radio station that plays beautiful music. At last ...Indianapolis has WXTZ, ecstasy FM Stereo 103...it's beautiful.

WXTZ

F.M. stereo 103 ..... it's beautiful!



LYRIC RECORD SHOPS

EASTGATE

LAFAYETTE SQUARE

SOUTHERN PLAZA

SPEEDWAY CENTER

CASTLETON PLAZA

DOWNTOWN—113 N. ILLINOIS

Luggage · Leather goods
Handbags · Business cases
Fine gifts · Luggage repair

Brenner Luggage
SINCE 1914

111 South Meridian Street
Free Customer Parking Next Door

GUARANTORS (Continued)

Mr. and Mrs. Charles A. Barnes
Mr. and Mrs. John V. Barnett
Bash Financial Corporation
Mr. James F. Bash
Mrs. Gordon W. Batman
Dr. and Mrs. J. S. Battersby
Mr. and Mrs. Richard V. Baxter
Mr. and Mrs. Paul E. Beam, Jr.
Dr. and Mrs. F. A. Beardsley, Jr.
Dr. and Mrs. E. M. Beck
Mr. and Mrs. Sigmund J. Beck
Mr. and Mrs. Samuel E. Beecher, Jr.
Gordon G. Beemer
Mr. and Mrs. Eugene N. Beesley
Mr. and Mrs. R. D. Behrmann
Mr. and Mrs. John R. Benbow
Mr. Edward J. Bennett
Mr. Richard Bennett, Jr.
Mr. and Mrs. Arnold Berg
Mr. and Mrs. Leonard M. Berkowitz
Mr. and Mrs. Martin J. Berkowitz
Fred and Fredda Berns
Mr. and Mrs. John W. Berry
Robert L. Berry
Mr. William P. Best
Mr. and Mrs. James E. Bettis
The Beveridge Paper Company
Mrs. Noble L. Biddinger
Michael W. Billhymer
Mr. and Mrs. George M. Bindner
Mr. and Mrs. Harry L. Bindner
Bingham, Summers, Welsh and Spilman
Mr. and Mrs. James T. Bisesi
Mr. and Mrs. Robert C. Blackman
Mr. and Mrs. J. Michael Blakley
Mr. and Mrs. Carroll H. Blanchar
Miss Mary Elizabeth Bland
The William H. Block Company
Col. (Ret.) and Mrs. Holton E. Blomgren
Mr. and Mrs. G. Schuyler Blue
Mr. and Mrs. Theodore R. Boehm
Mr. Donald Boehme
Dr. and Mrs. Grover Boling
Mrs. William H. Book
Mr. and Mrs. J. W. Bookwalter
Borden, Inc.—Milk and Ice Cream Division
Mr. Joseph A. Borinstein
Mr. and Mrs. Wilfred R. Borinstein
Guy Boyd Agency-Realtors
Jack Carr Boyd-Realtor
Dr. and Mrs. James C. Boylan

Give a lift to those who raised you.

Give your parents an Automatic garage door opener.



THE OVERHEAD DOOR TRADE MARK
SINCE the original 1921

THE OVERHEAD DOOR COMPANY OF INDIANAPOLIS
3401 N. Shadeland • 542-0521 • 547-5218

Whitehall furniture galleries

Ethan Allen

Whitehall presents American Traditional in a most extraordinary and desirable manner. Seventy-five galleries comprise this largest Ethan Allen Showcase Store in America. Truly . . . one of a kind.



1501 West Eighty-Sixth Street
Hours Daily 10-9, Sat. 10-5, Sun. 1-6
253-4311

Mrs. C. Harvey Bradley
Mr. and Mrs. C. Harvey Bradley, Jr.
Mr. and Mrs. John I. Bradshaw, Jr.
Dr. and Mrs. Ira K. Brandt
Mr. and Mrs. William C. Brandt
Mr. and Mrs. David Lantz Bray
W. A. Brennan, Inc.
Mr. Thomas A. Brethauer
Mrs. A. A. Brewer
Mr. and Mrs. James J. Bright
Mr. and Mrs. Hormoz Broumand
Mr. John C. Brown
Mr. and Mrs. Joseph R. Brown
Mrs. Volney M. Brown
Browning Day Pollak Associates Inc.
Dr. Reginald A. Bruce
Brulin & Company, Inc.
Mr. and Mrs. O. S. Bruner, Jr.
Mr. and Mrs. Robert H. Brunner
Bryant Air Conditioning Company
Mr. and Mrs. C. D. Buchanan
Mr. Paul H. Buchanan, Jr.
Buckley, Frost & Faires
Mr. Harold C. Buell
Mr. and Mrs. John Burkhart
Mr. and Mrs. David V. Burns
Mr. and Mrs. Ralph M. Burns
Burras Associates, Inc.
Mrs. E. D. Burton
Mr. and Mrs. Eugene M. Busche
Mr. and Mrs. C. Severin Buschmann
Mr. and Mrs. C. Severin Buschmann, Jr.
Dr. and Mrs. Peter H. Cahn
W. D. Cairns
Mr. and Mrs. David B. Caldwell
Mrs. Howard C. Caldwell
Caldwell-Van Riper, Inc.
Mr. and Mrs. R. Ronald Calkins
Dr. and Mrs. James F. Calland
Mr. and Mrs. James B. Capehart
Carleton Transit Company, Inc.
Carlson and Company, Inc.
Merle W. Carlson
Carmel Enterprises, Inc., Realtor
Mr. and Mrs. John R. Carr, Jr.
Mr. and Mrs. David A. Carter
Jamia Jasper Case
Mr. and Mrs. Robert S. Cash
Mr. and Mrs. Charles G. Castor
Mr. and Mrs. S. G. Cederquist
Central Rubber and Supply Co.
Mr. and Mrs. David L. Chambers, Jr.
Mr. and Mrs. William E. Chambers
Mr. and Mrs. Richard D. Chastain
Mr. and Mrs. Robert M. Cherrington
Dr. and Mrs. G. C. Chiu
Dr. Charles N. Christensen
Mr. and Mrs. John F. Christman
Circle Leasing Corporation
Citizens Gas & Coke Utility
Dr. and Mrs. Charles M. Clark, Jr.
Mr. and Mrs. George E. Clark

(Continued on Page 22)

despite the composer's diligent but excusably vague efforts—escaped inclusion. Manuscripts were destroyed, misplaced, or permanently lost. Others appeared as 'new' pieces, but ultimately turned out to be reworkings of compositions already catalogued. Consider only a minor part of the confusion surrounding the master's symphonic repertoire: Haydn claimed 118 symphonies; Leopold Schmidt increased it to 144, Alfred Wotquenne to 149, and Sir Henry Hadow won high bidding with 153. In 1907, Eusebius Mandyczewski reduced the total to 104, which remained the accepted number until 1932 and the respectably authenticated declaration of Adolf Sandberger that the 104 number omitted no fewer than 78 symphonies.

Much of the confusion centers around early compositions such as the **Symphony No. B,** listed as number 7 in the Haydn Catalogue, but called—naturally—**a Partita** in the manuscript found in an Austrian monastery, and therefore left out of many listings. This, and other works from the same period, are often of a style and character capable of having been produced by any of the hundreds of composers alive at mid-century. Haydn's symphonic genius was not born fully realized—all the more estimable his accomplishments in the form—one is therefore hard put to single out his early efforts from those of his fellows. The **Symphony No. B,** for all its charm and delicacy, is such a work. More a child of a period than a famous

(Continued on Page 24)



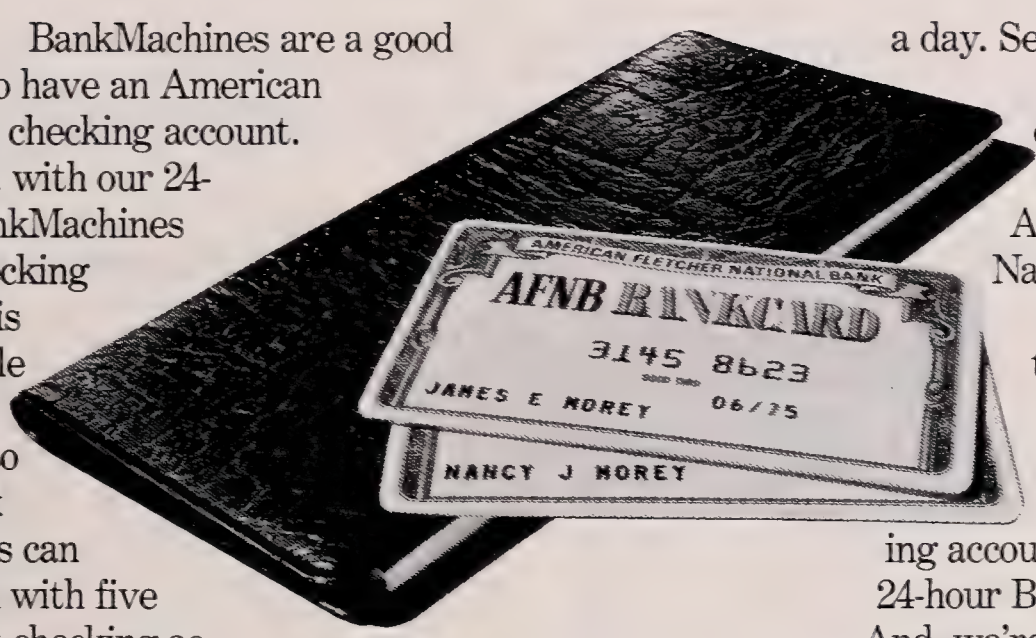
The ultimate in a gentlemans fine watch— A genuine United States Twenty Dollar Gold Piece, beautifully transformed into an elegant Corum time piece. To be found exclusively in Indianapolis only at

SIPE, TOWNSEND & MAHRDT LTD.

Jewelers since 1884
Indiana National Bank Lobby · Indianapolis, Indiana 46204
Telephone 639-1351

With every American Fletcher checking account, we throw in a BankMachine free.

BankMachines are a good reason to have an American Fletcher checking account. Because, with our 24-hour BankMachines your checking account is as flexible as you want it to be. Bank Machines can help you with five different checking account transactions. 24 hours a day. Seven days a week.



A lot of banks offer checking accounts. But only American Fletcher National Bank has a checking account that never closes. With every American Fletcher checking account, we throw in a 24-hour BankMachine free. And, we're the only bank in town that can make that offer.

AMERICAN FLETCHER NATIONAL BANK

AFNB

Member FDIC

GUARANTORS (Continued)

Mr. and Mrs. Lawrence L. Clark
Mr. and Mrs. William C. Clayton
Mr. and Mrs. John R. Claytor
Mr. R. J. Click
Mr. and Mrs. James D. Close
Mr. Allen W. Clowes
Clowes Hall Women's Committee
Mr. and Mrs. R. O. Clutter
Mr. and Mrs. Alvin L. Cohen
Mr. and Mrs. Leon R. Cohen
Mr. and Mrs. Merrill K. Cohen
Ralph M. Cole
Mr. and Mrs. John P. Collett
Mr. and Mrs. Charles E. Collins
Dr. and Mrs. Daniel J. Combs
Mr. and Mrs. David L. Combs
Dr. and Mrs. Duane E. Compton
Mr. and Mrs. Stephen M. Coons
Coopers & Lybrand
Mr. W. Larry Corbett
Mr. William L. Cordle
Roland M. Cotton Company, Inc.
Mr. and Mrs. James S. Coukos
Mr. and Mrs. Raymond E. Crandall
Mr. and Mrs. Richard H. Crane
Mr. and Mrs. Richard O. Creedon
Mr. and Mrs. Robert P. Cronin
Mr. and Mrs. Leland B. Cross
Mr. and Mrs. Charles W. Culp
Cora S. Curtis
D-A Lubricant Company, Inc.
Dr. and Mrs. William W. Dalton
Mr. and Mrs. Mel Daniels
Danner's, Inc.
Mr. and Mrs. Charles R. Davis
Mr. and Mrs. William G. Davis, Jr.
Mr. and Mrs. Joseph S. Dawson
Mr. and Mrs. Robert L. Dawson
Mrs. Henry F. DeBoest
Mr. and Mrs. Richard H. DeBolt
Mr. and Mrs. W. S. Deckelbaum
Mr. and Mrs. Donald Delbrook
Mr. and Mrs. Herman S. L. Delman
Mr. and Mrs. William A. Dentel
Detroit Diesel Allison Division, G.M.C.
Mr. and Mrs. H. A. Dettwiler
Mr. and Mrs. L. Charles DeVoe
Lloyd L. DeWester, Jr.
Mr. Daniel C. De Witt
Judge and Mrs. S. Hugh Dillin
Dr. and Mrs. John F. Dillon
Mr. John E. Dodds

2 DISTINCTIVE STORES IN INDIANAPOLIS

Castleton Square Mall

MENS' INTERNATIONAL DESIGNER COLLECTIONS FEATURING:

PIERRE CARDIN
YVES ST. LAURENT
GEOFFREY BEENE
BILL BLASS
CHRISTIAN DIOR
LARRY KANE
CERUTTI

SHOES: BALLY-SWITZERLAND

ALSO
The Ladies Sportswear Shop Upstairs

ROLY'S
Gentlemens Clothier • Ladies' Shop
Castleton Square 849-6666

NOW IN
GLENDALE SHOPPING CENTER

CONTEMPORARY & TRADITIONAL CLOTHING FOR MEN

Representing the Classic Concept

SUSSEX
POLO/RALPH LAUREN
BERT PULITZER
JAEGER

GENTLEMEN'S SUITS, SPORT JACKETS, SHIRTS AND SHOES ALSO AVAILABLE ON SPECIAL ORDER

ROLY'S LXXII
Gentlemens Clothier
Glendale 257-9000

Miller TOURS
MEMBER
Established in 1925
"The Carefree Way to Travel"
6100 N. KEYSTONE AVE • 317/257-6585
INDIANAPOLIS, INDIANA (46220)

Dr. and Mrs. Patrick A. Dolan
Mr. and Mrs. James E. Dora
Mrs. Arlene B. Dorsey
Mr. and Mrs. Carl R. Dortch
Dr. and Mrs. J. F. Doss
Dow Chemical Company
Mr. Addison M. Dowling, Jr.
Mr. William K. Drew
Mr. and Mrs. B. W. Duck, Jr.
Mr. and Mrs. Berkley W. Duck III
Dr. and Mrs. Ramon S. Dunkin
Dr. Wesley A. Dunn
John and Carol Dureen
Mr. and Mrs. Jack Dustman
Mr. and Mrs. William A. Dyer, Jr.
Miss Elizabeth Ellen Eads
Mr. and Mrs. Kenneth L. Earnest
Mr. and Mrs. Donald B. Earnhart
Margaret J. Eastridge
Mr. and Mrs. Roy C. Echols
Mr. and Mrs. Vernon L. Eder
Mr. and Mrs. C. W. Edson
E. Robert Edwards
Mr. R. A. Efroymson
Mr. and Mrs. Harold J. Egenes
Mr. and Mrs. E. F. Eger
Dr. and Mrs. J. K. Ehlert
Mr. and Mrs. Harrison Eiteljorg
Mr. and Mrs. George B. Elliott
Ellis Construction Company, Inc.
Mr. and Mrs. Carson L. Emmons
Mr. and Mrs. Robert D. Enoch
Mr. and Mrs. Charles V. Eshelman
Mr. John Esterline III
Mr. and Mrs. Shoolem Ettinger
Dr. and Mrs. Frederick H. Evans
Margaret Evans Company
Dr. and Mrs. Paul V. Evans
Mr. Shirl K. Evans, Jr.
Dorothy E. Everett
Mr. and Mrs. Richard H. Fague
Mr. and Mrs. James F. Failey
Fargo Insulation Company, Inc.
Farm Bureau Insurance Companies
Mr. and Mrs. Allen B. Faux
Mr. and Mrs. Murray J. Feiwell
Mr. and Mrs. Ron Felty
Ferrell Hardware Co., Inc.
Fieber & Reilly Property Management Co. Inc.
Mr. and Mrs. Douglas E. Finn
First Federal Savings & Loan Association
Mr. and Mrs. Frank C. Fisbeck
Mr. and Mrs. Joe Fischer
Mr. and Mrs. Donald H. Fisher
Mr. and Mrs. Daniel H. Fitzgibbon
Mr. and Mrs. Ottis T. Fitzwater
Mr. and Mrs. Donald A. Fleming
Mr. and Mrs. George R. Flexman
Mr. and Mrs. Dan E. Flickinger
Mr. and Mrs. Dan W. Flickinger
Libby and David Fogle
Mr. and Mrs. Ralph H. Forbes
Ford Motor Company, Indianapolis Plant
Mr. and Mrs. W. Brooks Fortune
Mr. and Mrs. William L. Fortune
Mr. and Mrs. Myron T. Fouke
Mr. and Mrs. Cleon H. Foust
The France Stone Company
Mr. and Mrs. Edward G. Franzen
Wm. F. Freije, Inc.

(Continued on Page 30)

Gee, You're Swell! 7up loves you!
SEVEN-UP BOTTLING CO. OF INDIANA, INC.

Schweppes
THE TASTEMAKER
"MAKES ANY DRINK BETTER"
TONIC WATER - CLUB SODA
BITTER LEMON - GINGER ALE
COLLINS
BOTTLED AND DISTRIBUTED BY SEVEN-UP BOTTLING CO. OF INDIANA, INC.

man, it is only in its Presto finale that one sees a glimmer of light illuminating the genius which would one day elevate the symphony to the noblest of forms.

MAURICE RAVEL

Le tombeau de Couperin

by James Lyons

Ostensibly this music represents neoclassic expression in its purest distillate. And it was, indeed, conceived as a pianistic idealization of the clavecin aesthetic exemplified by Francois Couperin **le Grand.** But that was in the fateful summer of 1914, and even Ravel's sleepy St. Jean-de-Luz was traumatized by the news of Archduke Francis Ferdinand's assassination at Sarajevo. France mobilized overnight, and by August was at war. By then the sketches for **Le tombeau de Couperin** were in a desk drawer.

When he returned to them three wretched years later the composer was a very different man, broken in health and shattered emotionally by the loss of his mother, who had died barely a week after his medical discharge. Thus it was that the six movements became as many 'tombstones' (each one inscribed separately) for friends and regimental comrades who had been killed on the Western Front.

As a work for solo piano—Ravel's last, incidentally—**Le tombeau** was not a notable success. Strictly speaking it could not have been because it marked a stylistic retrogression after the harmonic leaps forward in the **Valse nobles et sentimentales** and **Gaspard de la nuit.** But fortunately that was not the end of the matter.

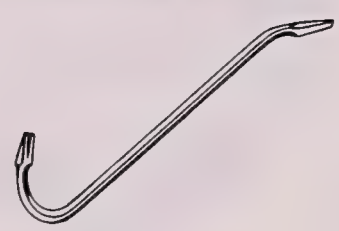
Two years later, by which time Ravel was much healthier in body and spirit, he was delighted to hear that Jean Börlin wanted to choreograph **Le tombeau** for Rolf de Maré's Swedish Ballet (actually the suggestion had come from Ravel's old Montmartre confrère, the conductor D. E. Inghelbrecht). Whereupon the composer himself scored

(Continued on Page 26)

DESIGN □ INSTALLATION □ ADMINISTRATION
PENSION AND PROFIT SHARING
PLANS WITH GUARANTEED LEVERAGE

David Carter

David Quimby

Thomas Schemmel

Carter, Quimby, Schemmel & Associates, Inc.
Telephone (317) 923-3656
THE FORUM □ SUITE 255 □ 3901 N. MERIDIAN ST. □ INDIANAPOLIS, INDIANA 46208

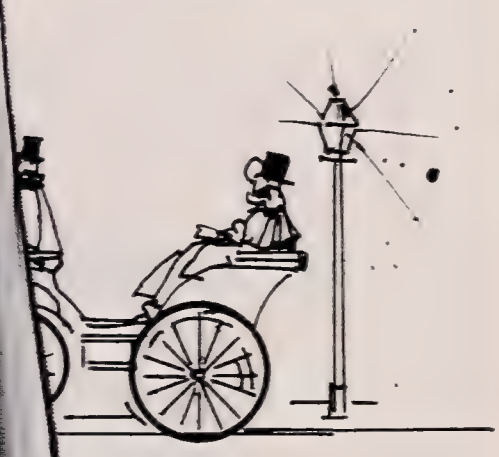
Blocks



evening splendor

The nights come on with new drama now . . . the very today drama of exquisite soft fashions, luxurious long sleeve chiffon gown with soft ruffle trim in pretty pastels, $100, elegantly covered with a rich black velour evening cape with ruffle edged hood, $110.

BETTER
DRESS
DEPARTMENT

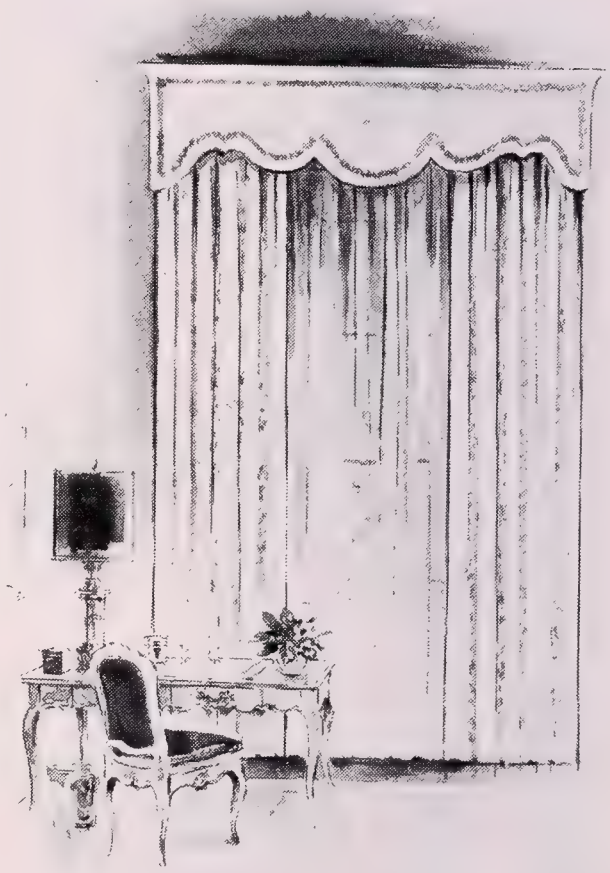


four of the movements as a concert suite, omitting the Fugue and Toccata and also, significantly, omitting all of the dedications—as if to testify that in this orchestral guise **Le tombeau** was not a mere arrangement but a new work altogether, intended to have a life of its own. And so it has had, uninterruptedly, ever since its Paris première on February 28, 1920.

Ironically, the orchestral version of **Le tombeau de Couperin** probably has more neoclassic purity in its resplendence than the leaner-lined keyboard prototype; the modern orchestra, after all, was the instrument Ravel knew best. No matter, it is a masterpiece of its genre—whether or not one agrees with Edwin Evans that the composer incarnated 'the very spirit of the precise and ordered classicism of the eighteenth century.'

The concert suite comprises a **Prélude, Forlane, Menuet,** and **Rigaudon.** The forlane is akin to the jig, but not to Bach's because, being Italian in origin, it is not contrapuntal. Admirers of Oliver Wendell Holmes will recall his use of 'rigadoon' as a synonym for 'sashy' in **Elsie Venner;** Rousseau had ascribed the form to a certain dancing master named Rigaud, but in fact no one can attest to its origins. Whatever the disparate natal circumstances involved, as impor-

(Continued on Page 28)



Elegance
from Aero

PHONE 639-6551
For home decorator appointment any time. No obligation whatever.

Draperies - Upholstery - Blinds

Aero

now you can earn

7.50% The Unglamorous Investment

Merchants Bank offers you the highest return available from bank savings with the new 7.50% Personal Investment Certificate. Your interest is continuously compounded to achieve an annual effective yield of 7.90% if interest is left to accumulate. There is a minimum deposit requirement of $1000. But in six years, the minimum maturity, it grows to $1578. Look how other amounts in "The Unglamorous Investment" give you safe, steady savings growth:

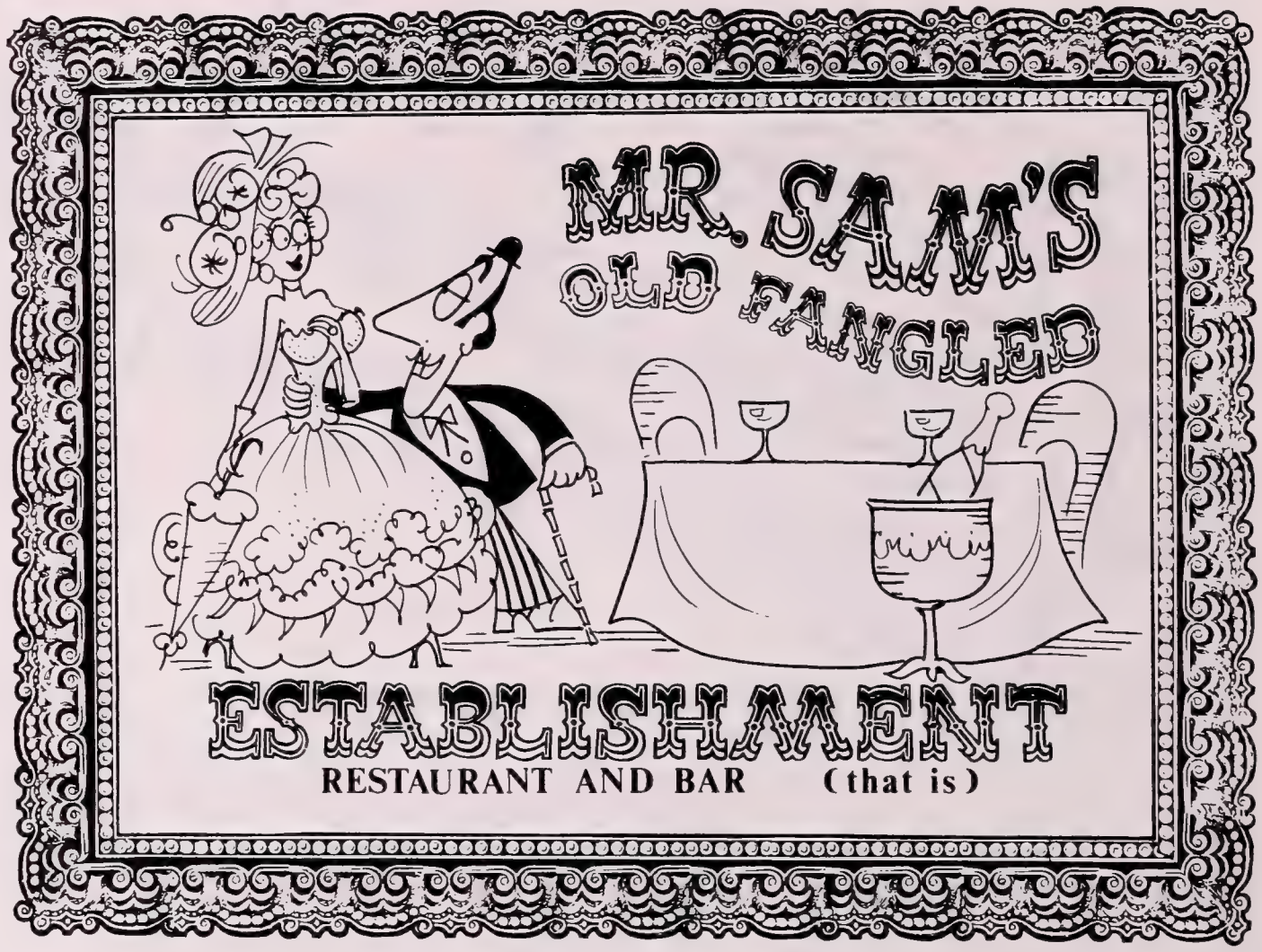


MEMBER FDIC

7.50% THE UNGLAMOROUS INVESTMENT

Your Deposit	1 year	2 years	3 years	4 years	5 years	6 years
$1,000	$1,079	$1,164	$1,256	$1,355	$1,463	$1,578
5,000	5,395	5,821	6,281	6,777	7,313	7,891
10,000	10,790	11,642	12,562	13,555	14,626	15,781
15,000	16,185	17,464	18,843	20,332	21,933	23,672

Cents omitted on above chart. Substantial interest penalty is required for early withdrawal. The rate of interest on issued certificates is guaranteed until maturity; however, rates offered above are subject to change without notice.



WHERE MERIDIAN CROSSES 28TH STREET

tuned by Ravel these old dances become as one in their evocation —or simulation—of an unmistakably Gallic quintessence.

RICHARD STRAUSS
1864-1949

Ein Heldenleben (A Hero's life), tone poem, op. 40

Program note by John N. Burk

As **Don Quixote** is an extension of the variation form, and **Till Eulenspiegel** maintains the skeleton of a rondo, **Ein Heldenleben** has been described as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the 'Hero's companion' provides the contrasting second subject; the 'Deeds of war' is the working out of these themes, culminating in a sort of recapitulation. The last two sections are as a coda of extreme length.

1. THE HERO—The Hero's principal theme is slated at once by the horns and strings—broad and sweeping with wide skips—full of energy and assurance. If this particular tone poem is a character study rather than a narration, it cannot be expected that the com-

(Continued on Page 33)



CHAPDELL'S | ARCHITECTURAL TREE & PLANT-SCAPE DESIGNS

Serving Clowes Memorial Hall

- CUSTOM PERMANENT TREES—ANY SIZE
- SPECIALIZING IN COMMERCIAL JOBS
- LEASING & RENTAL ROTATION PLANS

Consult Your Architect or Interior Designer or with Us Directly.

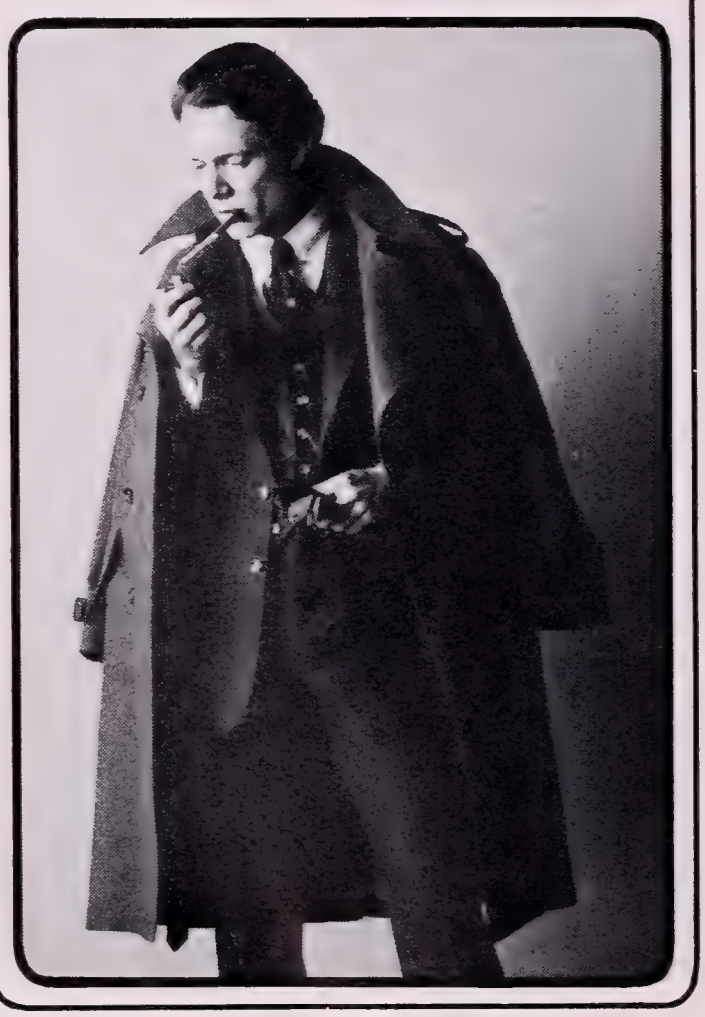
P. O. Box 418, Noblesville, Ind. 46060 *773-5883*



D. DANN'S

Gentlemen Clothiers

1325 WEST 86TH STREET •
INDIANAPOLIS, IND. 46260 • (317) 257-5389
GREENBRIAR SHOPPING CENTER



GUARANTORS (Continued)

Mr. and Mrs. Hugh W. Frey
Mr. and Mrs. Harold F. Fries
Dr. and Mrs. Robert H. Furman
Dr. and Mrs. E. R. Gabovitch
Mr. Dick Gale
Mr. and Mrs. A. Hamilton Gardner
Dr. and Mrs. Martin D. Garfield
Charlotte E. Gates
Mr. and Mrs. John M. Gehrt
Geupel-DeMars, Inc.
Mr. and Mrs. Royce W. Gipson
Dr. and Mrs. Karl W. Glander
Mr. Ronald Glanzman
Mr. and Mrs. Richard L. Glasser
Glen Miller Music Company
Mr. Eugene B. Glick
Mr. and Mrs. James A. Gloin
Mrs. Daniel Glossbrenner, Sr.
J. F. Goebel
Mr. and Mrs. Fritz H. Goldbach
Mr. and Mrs. David B. Goldstein
Mr. and Mrs. E. L. Goldwasser
Goodman Jewelers
Mr. Henry C. Goodrich
Mr and Mrs. William E. Goohs
Mr. and Mrs. Harry R. Gordon
Mr. and Mrs. Howard Gordon
Mr. and Mrs. Charles F. Goss
Mr. and Mrs. William C. Graam
Jules T. Gradison
Michael Lee and Helena Gradison
Mr. and Mrs. Thornton Graham
Mr. and Mrs. Norman J. Grauel
A.H.M. Graves, Inc.
Thomas L. Green & Co., Inc.
Gregory & Appel, Inc.
Dr. and Mrs. John H. Greist
Mr. and Mrs. C. Perry Griffith
Mrs. William C. Griffith, Sr.
Mr. and Mrs. T. E. Grinslade
Dr. and Mrs. Dean A. Grove
Mr. and Mrs. John H. Groves
Mr. and Mrs. Bradley Grubbs
Mr. and Mrs. Carl A. Grummann
Mr. and Mrs. Fred J. Grumme
Mr. and Mrs. Harley Guynn
Mr. and Mrs. Frederic M. Hadley
Mr. and Mrs. Richard F. Hahn
Mr. and Mrs. Ray E. Hale
Mr. and Mrs. Theron R. Hale
Mr. and Mrs. William S. Hall
Mr. and Mrs. Harry C. Hamilton
Dr. and Mrs. Howard Hamilton
Mr. and Mrs. Lucius O. Hamilton
Handley and Miller Advertising, Inc.
Mr. and Mrs. Dean K. Hanink
Mr. and Mrs. Robert W. Hanna
Laura Hare
Norman E. Harms
Mr. and Mrs. H. Thomas Harper
Mr. and Mrs. Jonathan C. Hart
Mrs. Wm. G. Hartley
Mr. and Mrs. Laurence F. Haskett
Louis E. Hasseld

(Continued on Page 32)

for
sophisticated elegance
in
ladies apparel



Saridlands Place

3310 EAST 86th STREET • INDIANAPOLIS, INDIANA 46240
KEYSTONE AT THE CROSSING FASHION MALL



Theobald INC.
INDIANAPOLIS

PRESENTING
THIS PRESTIGE LINE OF ACCESSORIES
FOR YOU AND YOUR HOME.

LALIQUE	LOET VANDERVEEN
BACCARAT	GRANGET
DAUM	MALCOLM MORAN
ORREFORS	VAN RUYCKEVELT
VAL ST. LAMBERT	DEMETRIOS
JOSAIR	NORBERT ROESSLER
STROMBERG	ROHN
KOSTA - BODA	BORSATO
IITTALA	LO SCRICCIOLO
LIMOGES	HUTSCHENREUTHER
HAVILAND	LLADRO
CERALENE	TYNDALE - WILDWOOD
BERNARDAUD	REGAL RUGS
ROYAL WORCESTER	MARK CROSS - CARTIER
ROSENTHAL	EATON - FRASER
ROYAL COPENHAGEN	GODIVA CHOCOLATIER
LONGCHAMP	COUROC OF MONTEREY
LOURIOUX	CORDON BLEU
ARTISAN HOUSE	COPCO

THE FASHION MALL
KEYSTONE AT THE CROSSING
3310 East 86th Street

Hours: Mon. thru Sat. 10 am—6 pm



CUSTOMIZED
CONDOMINIUM HOMES
TO $100,000

Lake Forest

in College Park

2900 WEST EIGHTY-SIXTH STREET

TELEPHONE 293-7185

ANOTHER TRUE CONDOMINIUM
by COLLEGE PARK CORPORATION

GUARANTORS (Continued)

Mr. and Mrs. G. Geary Haughton, Sr.
Dr. and Mrs. D. K. Haviland
Dr. and Mrs. Robert J. Healey
Martha B. Heaps
Mr. and Mrs. William Hebert
The Hedback Corporation
Mr. and Mrs. John J. Heidt
Mr. and Mrs. George F. Heighway
Mr. and Mrs. Eugene L. Henderson
Mr. and Mrs. R. Michael Henderson
C. Salen Herke
Stanley Herman
Mr. and Mrs. Charles L. Herron
Margaret M. Hiatt
Dr. and Mrs. Frederic P. Hibbeln
Mr. and Mrs. Hubert Hickam
Mr. and Mrs. Charles R. Hicks
Mr. and Mrs. Ronald Hicks
Mr. and Mrs. Woody B. Hilburn
Dr. and Mrs. Frederick D. Hill
Dr. and Mrs. Lee E. Hill
Mr. and Mrs. Harlan H. Hinkle
Mr. and Mrs. William Hinton
Mrs. Benjamin D. Hitz
Mr. and Mrs. George T. Hitz
Mr. and Mrs. John W. Hobbs
Mr. and Mrs. Richard F. Hoberg
Mr. and Mrs. Donald B. Hogan
Hogan Transfer & Storage Corporation
Mr. and Mrs. Frank Hoke
Mr. and Mrs. Gordon E. Holbrook
Holcomb and Hoke Manufacturing Co., Inc.
Mr. and Mrs. Howard E. Holden
Mr. and Mrs. Dan Hollibaugh
Mr. and Mrs. H. H. Hollibaugh
Mr. and Mrs. Robert E. Hollowell, Jr.
Mr. and Mrs. Milton S. Hongen
M. Michael Holt's London House Salon
Mrs. Harold B. Hood
Hook Drugs, Inc.
Mr. and Mrs. James E. Hoover
Dr. and Mrs. Bruce Hopkins
Mr. and Mrs. W. Hollie Hopper
Mr. and Mrs. William K. Horin
Mrs. Robert F. Horn
Mr. and Mrs. Robert E. Houk
Mr. and Mrs. George C. House
Dr. and Mrs. William L. Howard
Howard Johnson's Motor Lodge
Mrs. Robert D. Howell
Herbert A. Huene
Mr. and Mrs. Francis M. Hughes
Mr. and Mrs. Edward L. Humston
Mr. and Mrs. Curtis W. Hunter
Mr. and Mrs. Lisle C. Hunter
Mr. and Mrs. Robert E. Hurley
Mrs. N. K. Hurst
Mr. and Mrs. Charles E. Husman
Mr. and Mrs. Ralph W. Husted
Mr. J. Mack Huston
Mr. W. R. Hutchinson
IATSE Local No. 30
ITT—Hoffman Specialty

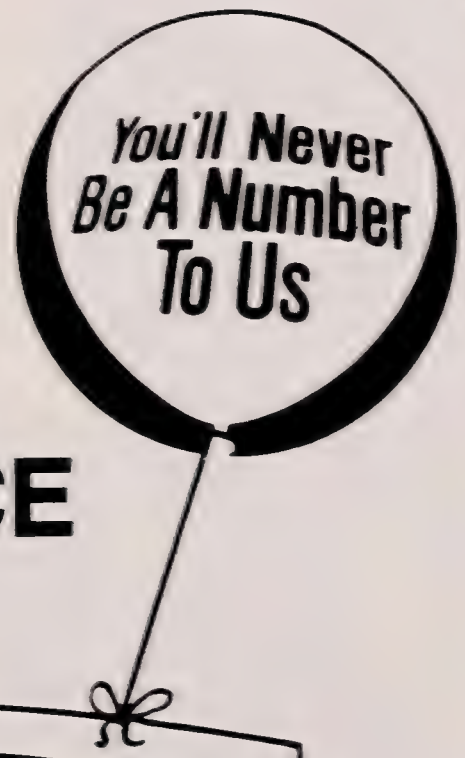
(Continued on Page 36)

poser draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture is to become still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

2. THE HERO'S ADVERSARIES —This picture was drawn too sharply in the judgment of the early hearers of **Ein Heldenleben.** Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for 'beauty,' a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the woodwind **'scharf,' 'spitzig,' 'schnarrend,'** in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

(Continued on Page 34)

FIRST BANK PUTS YOU *FIRST* WITH PERSONAL BANKING SERVICE



We invite you to bank with us at any of nine convenient Marion County locations. Main Office, 5300 Crawfordsville Road.

1ST BANK
AND TRUST COMPANY

241-2361 MEMBER FDIC
INDIANAPOLIS, INDIANA 46224



Our Colorful Medley of Genuine Stone Necklaces Is Second to None

For jewelry as unique and individual as you are, imported genuine stones, 28 to 32 inches in length, strung with or without 14-k gold or gold-filled beads interspersed. Major collection in our Downtown store.

Goodman
JEWELERS
Ten Interesting Stores

W. Washington • Lafayette Sq. • Eastgate • Greenwood
Castleton Sq. • Washington Sq. • Bloomington
Kokomo • Muncie • In Marion - Meyer's Jewelers

davidson's
the most desired fashion label

The Best Dressed Women Shop Davidson



it's from davidson's...

glendale *... the* ***Fashion*** *center*

PROGRAM NOTES (Continued)

There seems to be only one other case in history where a composer openly mocks his critics in his music—the case of Wagner and his Beckmesser.

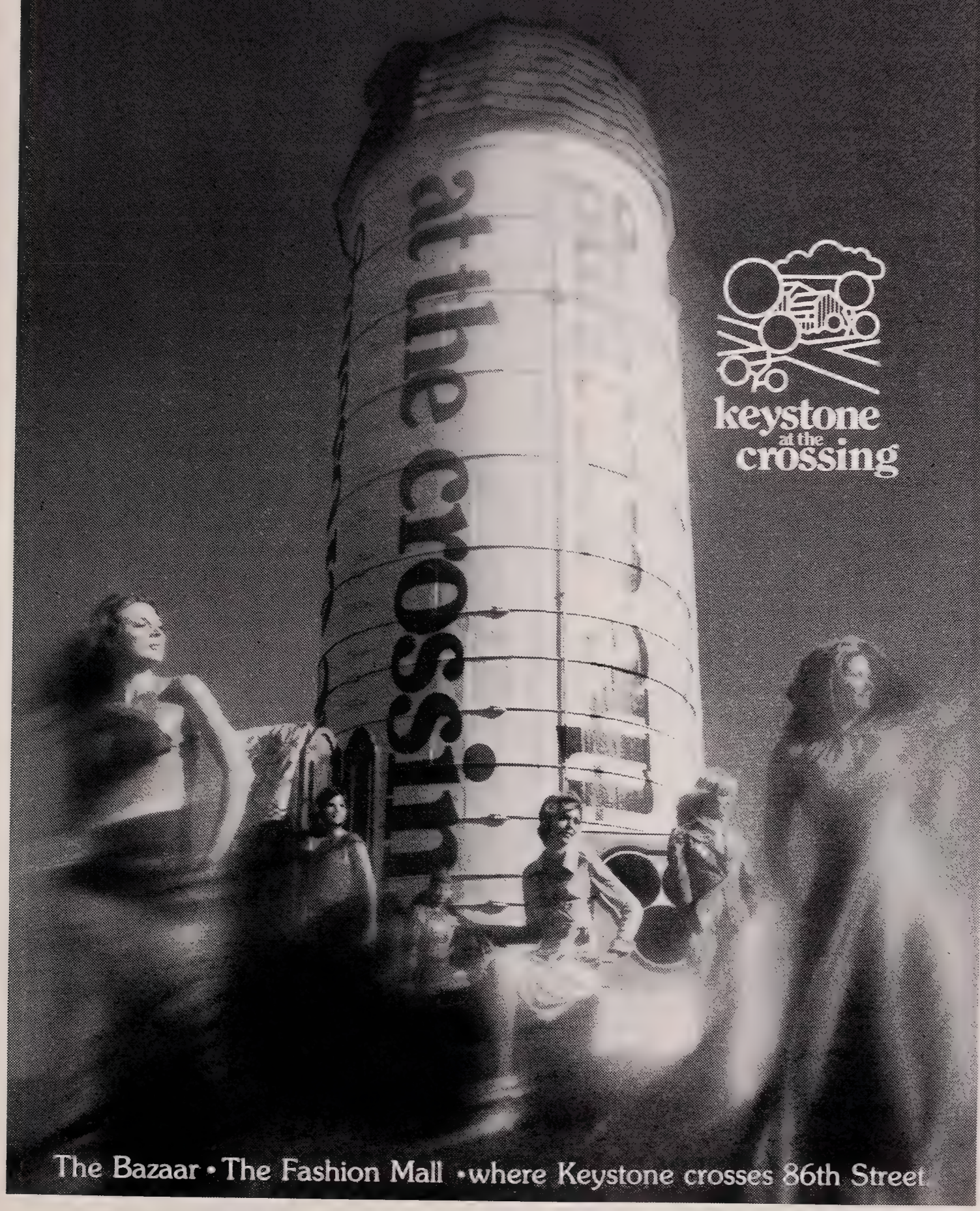
3. THE HERO'S COMPANION—As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful—refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

4. THE HERO'S DEEDS OF WAR—A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss' technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme

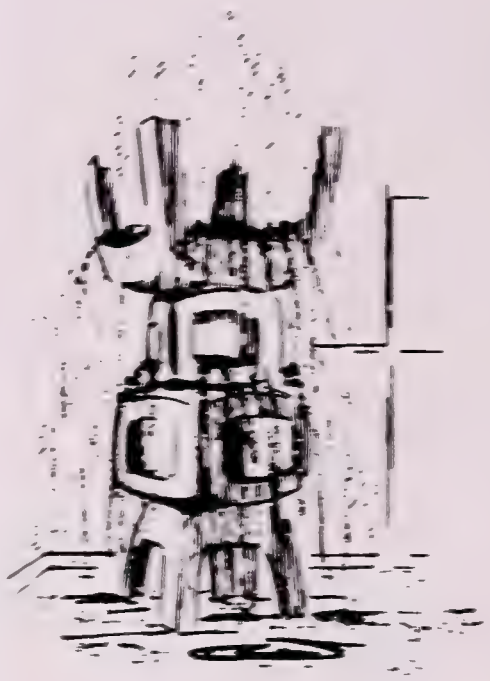
(Continued on Page 38)

Flights of Fancy
on the wings of imagination . . .
Flights of Fancy
become reality . . .
Exciting shopping &
dining experiences await you at
Keystone at the Crossing.

Set your thoughts free.



The Bazaar • The Fashion Mall • where Keystone crosses 86th Street



"The artist cannot get along without a public . . ."

– Andre Gide

Why do we, a Life insurance company, support the arts? Because we care about people. Bringing artists and public together is just one way of showing our concern. People and the quality of their lives —— that's our business.

Jefferson National Life Insurance Company

You are invited to visit our continuing series of exhibits in the Jefferson Building lobby, One Virginia Avenue, 8 a.m. to 5 p.m. weekdays.

GUARANTORS (Continued)

Mr. and Mrs. Harry T. Ice
Indiana Bell Telephone Company
Indiana Equipment Co., Inc.
The Indiana National Bank
Indianapolis Home Show
Indianapolis Life Insurance Company
Indianapolis Morris Plan
Indianapolis Newspapers, Inc.
Indianapolis Power & Light Company
Indianapolis Printing Company, Inc.
Indianapolis Water Company
Indiana's REMCs
Mr. and Mrs. Robert A. Infanger
Mr. James C. Ingram
Inland Container Corporation Foundation, Inc.
Interstate Studio of Indiana, Inc.
Jefferson National Life Insurance Co.
Mr. and Mrs. Michael D. Jeffries
Mr. Edmund L. Jenkins
Mr. and Mrs. M. C. Jenkins
Mrs. Emsley W. Johnson, Jr.
Mr. and Mrs. G. Weldon Johnson
Mr. and Mrs. Nelson G. Johnson
Mr. and Mrs. R. Cameron Johnston
Dr. and Mrs. Alexander E. Jones
Dr. and Mrs. Haven Jones
Mr. and Mrs. Eugene A. Johnson
Mr. and Mrs. James Jordan
Mr. and Mrs. Cloyd J. Julian
Mr. and Mrs. Nicholas Kaiser
Herbert Kasle
Mr. Robert P. Kassing
Mr. and Mrs. Irwin Katz
Mr. and Mrs. Barton L. Kaufman
Mr. and Mrs. Kenneth E. Keene
Mr. and Mrs. Stephen L. Keith
Mr. and Mrs. Ken Keltner
Dr. William M. Kendrick
Mr. and Mrs. Gene Kennedy
Mr. and Mrs. James L. Kennedy
Kennedy Tank & Mfg. Co., Inc.
Mr. and Mrs. Robert D. Ketring
Dr. and Mrs. Clark S. Ketterman
Mr. and Mrs. F. W. Keuthan
Dr. and Mrs. John T. Kiely
Richard C. Kilhorn
Mr. and Mrs. L. E. Kincannon
Mr. Louis E. Kincannon
King Koil Sleep Products
Kingston & Associates
Mrs. Josephine B. Kiningham
Mr. and Mrs. Nicholas J. Kira III
Mr. and Mrs. Myron Kirsh
Mr. and Mrs. Julian A. Kiser
Mr. and Mrs. James L. Kittle, Sr.
Richard H. Kline, Jr.
Mr. and Mrs. Wm. F. Kraas, Jr.
Mr. and Mrs. W. J. Kramer, Jr.
Harry Kremer, Jr.
The Kroger Company
Mr. and Mrs. Abe Kroot
Mr. and Mrs. Alfred E. Kuerst
Mr. and Mrs. Walter W. Kuhn, Jr.

(Continued on Page 39)



THE FINEST AROUND

Stouffer's

In "The Circle City," there is none finer.

Spin lazily into the all-weather pool . . . zero in on the health spa . . . enjoy a roundly spectacular view of the city from the Ramsgate Rooí Dining Room . . . roll out the barrel with us in the Grogshop Pub . . . step into the sphere of the boutique . . . surround yourself with courtesy, service and comfort. Stouffer life revolves around its guests . . . a steady, merry carrousel of activity and fun.

For business trip or get-away weekend . . . meetings and conventions for 15 to 1500 . . . circle the name of Stouffer's Indianapolis Inn . . . It's the finest around.

Stouffer's Indianapolis Inn 2820 N. Meridian Street 924-1241

Perhaps a Louis Roth suit makes only a small difference in a man's appearance.

But, obviously, small things do catch the eye.



The Man's World
in NORA PLAZA
open evenings

retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax—a song of triumph.

5. THE HERO'S WORKS OF PEACE—But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and 'inward,' seeking deeper currents. The hero's 'works of peace' are recalled in themes from Strauss' earlier works: phrases are heard from **Don Juan, Zarathustra, Tod und Verklärung, Don Quixote, Macbeth, Guntram, Till Eulenspiegel,** and the song **Traum durch die Dämmerung.** The beloved companion is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

6. THE HERO'S RETIREMENT FROM THE WORLD AND THE FULFILLMENT OF HIS LIFE—There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has at last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at

(Continued on Page 40)

GUARANTORS (Continued)

Mr. and Mrs. Herbert Kulwin
Dr. and Mrs. Richard Kurtz
Mr. and Mrs. William J. Kysar
Dr. and Mrs. C. B. LaDine
Mr. John O. LaFollette
Louise C. Lage
Mr. and Mrs. Ralph R. LaMotte
Lane Bryant, Inc.
F. H. Langsenkamp Co.
Mr. and Mrs. Charles E. Lanham
Mr. Alfred L. Lankenau, Jr.
Mr. and Mrs. Jack Larman
Mr. and Mrs. Leonard L. Larman
S. E. Lauther
Mr. R. Stanley Lawton
Mr. and Mrs. Thomas B. Laycock II
Mrs. Carolyn Loes Leckey
Mr. and Mrs. Donald N. LeClare
Mrs. Henry M. Lee
Dr. and Mrs. Louis Lemberger
Mr. and Mrs. Paul Lennon
Mr. and Mrs. James E. Lentz
Dr. and Mrs. R. Dale Lentz
Mr. and Mrs. Leonard A. LeRoy
Dr. and Mrs. Ralph Leser
Mr. Manuel I. Leve
Mr. and Mrs. Jerome S. Leviton
Mr. and Mrs. John S. Lewis
Mr. Robert P. Lienberger, II
Mr. A. A. Liersch
Eli Lilly and Company Foundation
Mr. Eli Lilly
Lila A. Lilly Foundation, Inc.
J. David Litsey, D.P.M.
Mr. and Mrs. Clarence W. Long
Mr. and Mrs. Robert L. Longardner
Larry and Phyllis Lopp
Mr. and Mrs. L. Dean Lowe
Mr. and Mrs. Thomas F. Lowe
Mr. and George E. Ludwig
Mayor and Mrs. Richard G. Lugar
Dr. and Mrs. Thomas E. Lunsford
Mrs. Charles J. Lynn
Mr. and Mrs. John B. Lytle
MCL Cafeterias, Inc.
M & D Foods Company
Mr. and Mrs. Robert S. MacNeill
Dr. and Mrs. Robert H. MacWilliams
Miss Josephine M. Madden
Mr. and Mrs. Fred L. Madorin
Dr. and Mrs. James Madura
Mr. and Mrs. J. Kurt Mahrdt
Mr. and Mrs. J. Kurt Mahrdt, Jr.
Mr. Stanley Malless
Dr. and Mrs. Karl Manders
W. D. Manly
Mr. Robert G. Mann
The Man's World, Inc.
Mr. and Mrs. Samuel J. Mantel
Dr. and Mrs. Michael Manzie
Mr. J. E. Marmon
Marsh and McLennan, Inc.

(Continued on Page 42)

TOP OF THE
HILTON
FOR
BEFORE AND
AFTER THE SHOW

INDIANA'S MOST BEAUTIFUL
RESTAURANT, WITH DANCING
AND ENTERTAINMENT
NIGHTLY
FROM 8:30 P.M. TO 1:00 A.M.

•

LUNCHEON DAILY FROM
11:30 TO 2:00 P.M.

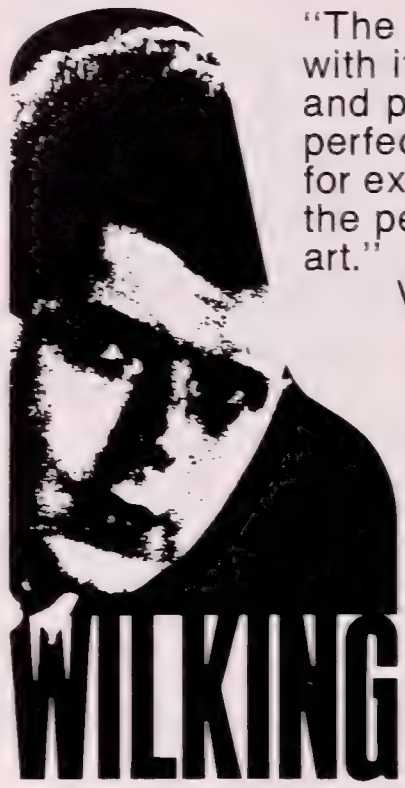
•

DINNER DAILY 6:00 TO 10:30 P.M.

THE BEEF BARRON

Downtown
HILTON
Meridian and Ohio Sts.
Convenient Indoor
Parking
Phone 635-2000





"The Steinway with its beauty and power is the perfect medium for expressing the performer's art."
Van Cliburn

WILKING

Wilking Music Company
The exclusive Steinway dealer in this area
Downtown • Lafayette Square • Washington Square•Castleton Square
Warehouse & Customer Services
293-4717

Quality Health Care In a Quality Environment

Turtle Creek CONVALESCENT CENTRES

In Indiana

Anderson
Elkhart
Evansville
Fort Wayne
Indianapolis
Kokomo
Lafayette
Monticello
Noblesville
New Castle

and

Litchfield, Illinois
Bowling Green, Kentucky
LaSalle, Illinois
Parkersburg, West Virginia

last sublimates on themes of the hero, through which the violin solo is intertwined.

Strauss' audiences and critics have too long been bothered by the evidence of the allusions listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music—as music.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded Ein Heldenleben for RCA; Joseph Silverstein is the violin soloist.

Program notes copyright © 1975 by the Boston Symphony Orchestra Inc.

The First Place for your Savings



All your life you've had a healthy respect for First Place. Is there a greater feeling than being there?

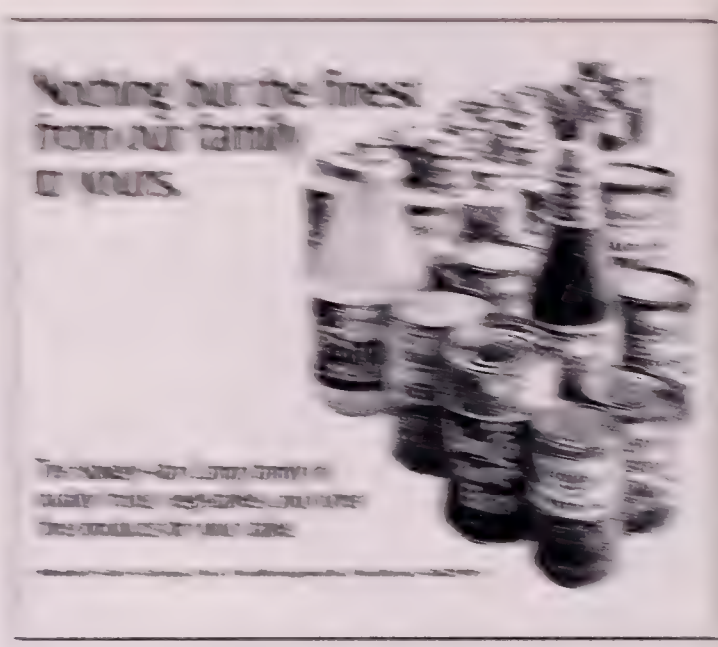
First Federal Savings of Indianapolis wants you to share in that First Place feeling at any of their eleven convenient offices. Stop in and ask about the various savings plans. You'll find one just right for you in the First Place.

FIRST FEDERAL SAVINGS

and Loan Association of Indianapolis

One North Pennsylvania St. / Eastgate Shopping Center / Ayr-Way W. Washington Shopping Center / Nora Plaza Shopping Center / Southern Plaza Shopping Center / Esquire Plaza Shopping Center / Northbrook Shopping Center / 6254 Allisonville Road / 7610 South U.S. 31 / Keystone Square Shopping Center, Carmel / Boone Village Shopping Center, Zionsville





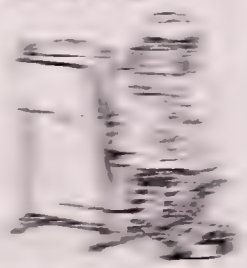
SUBSCRIBERS (Continued)

Mr. and Mrs. Eugene Mathews
Lawrence Maslan
Mrs. M. C. Matthews
Mr. and Mrs. Donald M. Mattson
Mr. and Mrs. Michael B. Mauger
Dr. and Mrs. S. T. Mayeda
Mr. and Mrs. John D. Maynard
Mr. S. L. Mayerstein
Mr. and Mrs. Thomas P. McCauley
McClain-Matthews Realtors
Mrs. Marjorie B. McClane
Mrs. Dewey B. McComb
Mr. and Mrs. Robert E. McConville
Mr. and Mrs. Jack I. McCormick
Mr. and Mrs. Thomas S. McCoy
Mr. and Mrs. Norman L. McCready
Dr. and Mrs. Robert E. McDougal
Mrs. B. B. McGowan
Mr. and Mrs. W. L. McGregor, Jr.
Mr. and Mrs. Jack B. McKay
Mr. Byron L. McKee
Mr. and Mrs. J. Don McKinney, Jr.
Mr. and Mrs. Robert E. McKinney
Mr. and Mrs. Bill McKinnon
Mr. and Mrs. Jack B. McLain
Mr. and Mrs. D. E. McLaren

Jason C. McNamara
McNamara Farms, Inc.
Mr. and Mrs. Raymond Mead
Dr. and Mrs. Sam Meador, Jr.
Mechanics Laundry & Supply, Inc.
Mr. and Mrs. Robert C. Meddaugh
J. Henry Meier Realty Co., Inc.
Mr. and Mrs. Philip B. Meiburger, Jr.
Mr. and Mrs. Herbert Melrose
Mercantile National Bank & Trust Co. of Indianapolis
Mr. and Mrs. Roger W. Merriman
Mr. W. P. Messersmith
Mr. and Mrs. Gordon F. Messerole
Mr. and Mrs. Jerry F. Miller
Mr. and Mrs. James D. Miller
Mr. and Mrs. Lewis Miller
Mr. and Mrs. James Lawrence Miller
Mr. and Mrs. Merle Miller, Jr.
Millikan & Robertson, Inc.
Mr. and Mrs. Everett S. Mills, Sr.
Mr. and Mrs. Louis B. Minnis
Prof. James S. Mintenbeck, Jr.
Charles E. Moore
Dr. Earl L. Moore
Dr. and Mrs. Glenn T. Moore

Continued on Page 14

DATE REVIEWS
EVERY SEASON
at the Western Entrance to
Bamboo



Drapes &
Evening Fashions
at
Bruce Sims

TWO MINUTES EAST OF GLENDALE
AT 6775 ALLISONVILLE ROAD

Margaret Evans
Employment Service
Realtors
Referral Service
To All Major Cities
257-2264

Exclusive Creations
in
Fine Jewelry



for appointment, phone 632-3800

William P. Nichols
Suite 200 L. Strauss Second Floor
41 West Washington Street

Hickey-Freeman

The Most
Distinguished Name
In
Gentlemen's Clothing
for
75 years

In Indianapolis
Exclusively Ours

L. STRAUSS

Downtown Greenwood
Glendale Castleton

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, Music Director
COLIN DAVIS, Principal Guest Conductor
JOSEPH SILVERSTEIN, Assistant Conductor

first violins
Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins
Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Jules Eskin
Philip R. Allen chair
Martin Hoberman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
Henry Portnoi
Harold D. Hodgkinson
chair
William Rhein
Joseph Hearne

Continued on Page 45

MAXWELL-HUFF
Agency, Inc.
"INSURE IN SURE INSURANCE"
925 E. 38TH STREET, SUITE 304
INDIANAPOLIS, INDIANA 46205 PHONE: 926-5341
Celebrating our 36th Anniversary

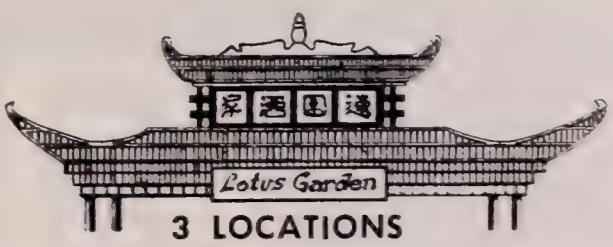
GUARANTORS (Continued)

Moorfeed Corporation
Mr. and Mrs. N. L. Morford
Mr. and Mrs. Howard K. Morgan
Mr. and Mrs. Robert D. Morgan
Mr. and Mrs. James A. Morris
Mr. and Mrs. Jack Morrison
Dr. Joseph L. Morton
Rollin V. Mosher, A.I.A.
Mr. and Mrs. L. I. Mossler
Mr. and Mrs. Wilson Mothershead
Mr. and Mrs. Donald W. Mull
Mr. and Mrs. Arthur P. Mullin
Mr. and Mrs. Charles R. Munger
Paul D. Murphy
Mr. and Mrs. Clinton F. Myers
Mrs. Walter Myers, Jr.
Nationl Alarm Corporation
The National Bank of Greenwood
National Wholesale Grocery Company
Mr. and Mrs. Wade L. Neal
Mr. Edward B. Newill
Mr. and Mrs. John G. Nichols
Dr. and Mrs. Louis W. Nie
Mr. and Mrs. Herbert A. Nierman
Elnora E. Noe
Mr. and Mrs. H. J. Noel
Northampton Village Apartments
Mr. and Mrs. S. George Notaras
Mr. and Mrs. Hans Nowa
Mr. and Mrs. Eldon H. Nyhart
Mrs. Howard E. Nyhart
Mr. and Mrs. Ceril S. Ober
Mr. and Mrs. Richard H. Oberreich
Dr. Gregorio Oclander
Mrs. DeForest O'Dell
Robert Ohleyer Advertising Agency
Mr. and Mrs. George S. Olive, Jr.
Joe and Lois O'Malia
Perry H. O'Neal
Mr. and Mrs. William M. Osborn
Mr. Thomas S. Osborne
Dr. Janice Oscarson
Elizabeth J. Ott
Mr. and Mrs. Renato Pacini
Dr. and Mrs. Robert M. Palmer
Mr. John D. Pardee
Paul Harris Stores, Inc.
Mr. and Mrs. W. Roy Payne, Jr.
Dr. and Mrs. Morris B. Paynter
Mary Margaret Payton
John S. Pearson
Dr. and Mrs. F. Bruce Peck, Jr.
Mr. and Mrs. Jack S. Peck
Mr. and Mrs. J. T. Pehler
Mr. and Mrs. Ray Pemberton
J. C. Penney Company
Thomas A. Perine
Mr. and Mrs. Oscar C. Peters
Mr. and Mrs. John D. Phelan
Gary D. Phillips
Dr. and Mrs. Emmett C. Pierce
Mr. and Mrs. Paul G. Pitz
Mr. and Mrs. Robert L. Poor
Dr. and Mrs. Bing Pratt
Mrs. Fred H. Priebe
Public Service Indiana
Mr. and Mrs. Eugene S. Pulliam
Mr. and Mrs. David E. Quimby
RCA Corporation
Mr. and Mrs. John M. Raber
Dr. and Mrs. Robert M. Raber
Mr. and Mrs. Donald E. Rader
Railroadmen's Federal Savings and Loan Association

(Continued on Page 46)

EXCLUSIVELY YOURS!
the Clayfoos
dress shops
2070 E. 54th Street 251-6010
6226 E. 82nd Street
(Rd. 100) 849-4884
(in Castleton Plaza)

TOUR THE WORLD
THROUGH THE FOODS
ON OUR SHELVES
One of Indiana's Most
Complete Gourmet &
Delicatessen Depts.
Also Complete Kosher Dept.
We Custom Cater Parties of Any Size
atlas
SUPER MARKET
ATLAS SUPER MKT. NORTHSIDE INC.
720 E. 54th .....Phone 255-6800



3 LOCATIONS

- LC—CARMEL 844-1161
  1045 Range Line Rd. Carmel
- LI—INDIANAPOLIS 545-7551
  4400 N. Keystone Ave.
- LG—GREENWOOD 881-5531 Wilgro
  Shopping Center US 31 at 431

LOTUS GARDEN

CHINESE & AMERICAN FOOD

shepley SOUND

Make Listening A
Pleasure Again
An atmosphere compatible
with fine stereo equipment

Shepley Sound, Inc.

5870 E. 71st. ST., INDPLS., IND. 46220
(317) 849-5888

James C. Shepley, *President*

BOSTON SYMPHONY (Continued)

Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

trombones

William Gibson
Ronald Barron
Gordon Hallberg

tuba

Chester Schmitz

timpani

Everett Firth
Sylvia Shippen Wells chair

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps

Bernard Zighera
Ann Hobson

personnel manager

William Moyer

librarians

Victor Alpert
William Shisler

stage manager

Alfred Robison



Potpourri at

100 North Main Zionsville, Ind

Ladies Elegant Boutique

Hours: 9:30–5:30 Mon.–Sat.

873-3662

For men who hate house work.

You say you don't really dig snow shoveling? And you'd like to cut out grass cutting? And raking leaves burns *you* up? Take heart! Help's on the way!

At *Waterbury* all those time-wasting jobs simply vanish. **You get back the free time you've worked for and need.** Two and three bedroom plans . . . reasonably priced. Fantastic location North in the new St. Vincent area. Come see how millionaires live and you'll want to give up doing house work for *good.* Open Noon-7.

Waterbury!

ANOTHER TRUE CONDOMINIUM
by COLLEGE PARK CORPORATION

2801 West Ninety-Sixth Street

TELEPHONE (317) 293-9983

GUARANTORS (Continued)

Mr. and Mrs. Donald C. Raines
Mr. and Mrs. Arthur M. Ramer
Mr. and Mrs. William S. Ramey
Mr. J. Edward Ransel
Ransburg Corporation
Mr. and Mrs. E. F. Ratliff
Mr. and Mrs. John G. Rauch
Mr. and Mrs. John G. Rauch, Jr.
Allan C. Raup
Dr. and Mrs. George H. Rawls
Mr. and Mrs. William T. Ray
RECO Sales, Inc.
Mr. and Mrs. Ronald E. Reehling
G. R. Redding
Dr. and Mrs. Charles H. Redish
Mr. and Mrs. Jack Reich
Reid-Holcomb Company, Inc.
Mr. and Mrs. William M. Reid
Reilly Tar and Chemical Corp.
Right Reverend Francis J. Reine
Mr. and Mrs. Trueman T. Rembusch
Mr. and Mrs. Ronald E. Renner
Mr. and Mrs. Albert G. Reuben
Dr. and Mrs. Marvin Reul
John L. Rhoades
Mr. and Mrs. Harley W. Rhodehamel
Mr. Charles W. Richardson
Mr. and Mrs. G. E. Richardson
Mr. and Mrs. George A. Rieder
Mr. Raymond D. Rice
Dr. and Mrs. Raymond M. Rice
Mr. and Mrs. Harry A. Rider
Mr. and Mrs. Thurman Ridgway
Mr. and Mrs. J. Fred Risk
Mr. and Mrs. Richard O. Ristine
Dr. and Mrs. James O. Ritchey
Mrs. John H. Roberts, Jr.
Mr. and Mrs. Max E. Robinson
Mr. and Mrs. James T Robison
Judge and Mrs. John J. Rochford
Mrs. Paul T. Rochford
Rock Island Refining Corporation
Mr. Edward J. F. Roesch
Mr. and Mrs. Ralph E. Roper
Mr. and Mrs. Irwin R. Rose
Mr. Merle B. Rose III
Dr. and Mrs. B. D. Rosenak
Dr. and Mrs. Edward Ross
Mr. and Mrs. Lloyd G. Rossebo
Mr. and Mrs. J. A. Rothbard
Mrs. Maurel Rothbaum
Mr. and Mrs. W. S. Rountree
Mr. and Mrs. Stewart E. Ruch
Mr. William A. Rugg
Mr. Hilbert E. Rust
Dr. and Mrs. Glen V. Ryan
John M. Ryan
Mr. and Mrs. Russell J. Ryan, Jr.
Mr. and Mrs. Henry C. Ryder
Mr. and Mrs. Howard W. Sams
Mr. and Mrs. Nick Sanders
Mr. and Mrs. Carl M. Sauer
Mr. and Mrs. Orville M. Savage
Savill-Schnieders-Kuehr

Barth "Lights Up" Indianapolis

How about doing your next electrical job in "record" time? Barth's expert personnel are ready to shed some light on your business, industrial, or residential electrical problems.

BARTH ELECTRIC CO., INC.

2411 North Illinois St., Indianapolis, Indiana

Mr. and Mrs. Donald A. Schabel
Mr. and Mrs. Erwin A. Schafer
Sam S. Schahet
Mr. and Mrs. Paul W. Scheele
Mr. and Mrs. W. Thomas Schemmel
Mr. and Mrs. Caly Schilling
Schilling Chilling Company, Inc.
Mr. and Mrs. T. J. Schmitz
James J. Schneider
Mr. and Mrs. Harold W. Schnelker
Dr. and Mrs. Richard B. Schnute
Mr. and Mrs. Bernard W. Schotters
Dr. and Mrs. Richard L. Schulthels
Schuster's Block, Inc.
Dr. and Mrs. John B. Scofield
Mr. and Mrs. Fred C. Scott
Sears, Roebuck and Co.
Mr. and Mrs. Robert M. Seastrom
Mr. and Mrs. C. W Seet
Mr. and Mrs. Geoffrey Segar
Seven-Eleven Supermarkets, Inc.
Mr. Henry Severin
Dr. and Mrs. Burton J. Shapiro
Mr. and Mrs. Samuel Shawhan
Mr. and Mrs. Howard L. Shearon
Dr. and Mrs. H. Shidnia
Mr. Walter L. Shirley
Mrs. Horace A. Shonle, Sr.
Mr. John H. Shroat
Dr. and Mrs. Harris B. Shumacker, Jr.
Mr. and Mrs. George L. Shunk
Mr. and Mrs. William A. Sigman
Dr. D. Silbert and Sylvia Silbert
Mr. and Mrs. Percy Simmons
Mrs. Virginia Cowan Simmons
Mr. and Mrs. Robert N. Simon
Mr. and Mrs. Milton Singer
J. C. Sipe Jewelers, Inc.
Mr. and Mrs. Neil D. Skinner
Mrs. Robert L. Slaughter
Mr. and Mrs. Charles H. Smale
Dr. and Mrs. David E. Smith
Mr. and Mrs. Donald B. Smith
Dr. G. Creston Smith
Mr. J. Albert Smith
Mr. John E. Smith of Indianapolis, Inc.
Mr. and Mrs. Larry D. Smith
Mr. and Mrs. R. L. Smith
Mr. and Mrs. William M. Smith
Mr. and Mrs. John R. Snyder
Mr. and Mrs. Harold Spicer
Mr. and Mrs. Herbert J. Spier
Mr. and Mrs. Frank C. Springer, Jr.
Mr. and Mrs. William R. Spurlock
Standby Office Service, Inc.
Mrs. Thelma A. Staub
Mr. and Mrs. Richard A. Steele
Mr. E. Andrew Steffen
Charles G. and Sarah S. Steinway
Mr. and Mrs. Richard A. Stenner
Miss Marie L. Stevens
Mr. and Mrs. Paul W. Stewart
Mr. and Mrs. Charles E. Stimming

(Continued on Page 50)

Aetna
LIFE & CASUALTY

"THE CHOICE OF BUSINESSMEN"

ANNOUNCES NEW ADDRESS NOVEMBER 1, 1974:
8000 KNUE RD.
INDIANAPOLIS, IND. 46250
PHONE 842-0400

ESTATE ANALYSIS
EMPLOYEE BENEFITS
RETIREMENT PLANNING
PENSION & PROFIT SHARING
ACCIDENT & HEALTH
VARIABLE ANNUITIES
FULL GROUP BENEFITS

H. GENE PRUNER, CLU
GENERAL AGENT





MEMORIES OF THE BELL TELEPHONE HOUR SHARE THE STAGE WITH THE ISO FOR A SPECIAL "SUNDAY AFTERNOON SERENADE"

Donald Voorhees, known throughout the country for the more than 1,000 performances he conducted on the famed "Bell Telephone Hour" on both radio and television, will be the guest conductor for the upcoming Indianapolis Symphony Orchestra "Sunday Afternoon Serenade" on April 13th at 2:30 p.m. in Clowes Hall. Mr. Voorhees will present a program of light classical and popular compositions which will also provide the opportunity for the winner of last year's Channel 20 auction, Phillip G. Leath, to guest conduct the opening selection of the concert.

The program will open with Mr. Leath conducting Bizet's "Farandole" from **L'Arlesienne Suite No. 2.** Mr. Voorhees' portion of the concert will begin with Bizet's Symphony in C Major. This was Bizet's only symphony, and although it was not premiered until 75 years after being written it went on to provide the inspiration for one of George Balanchine's finest classic ballets, **Symphony in C.**

The ever popular **Overture Solenelle** ("1812") by Tchaikovsky then precedes Darius Milhaud's **Suite Francaise** which was written in 1945 and premiered by the New York Philharmonic. Milhaud, who recently

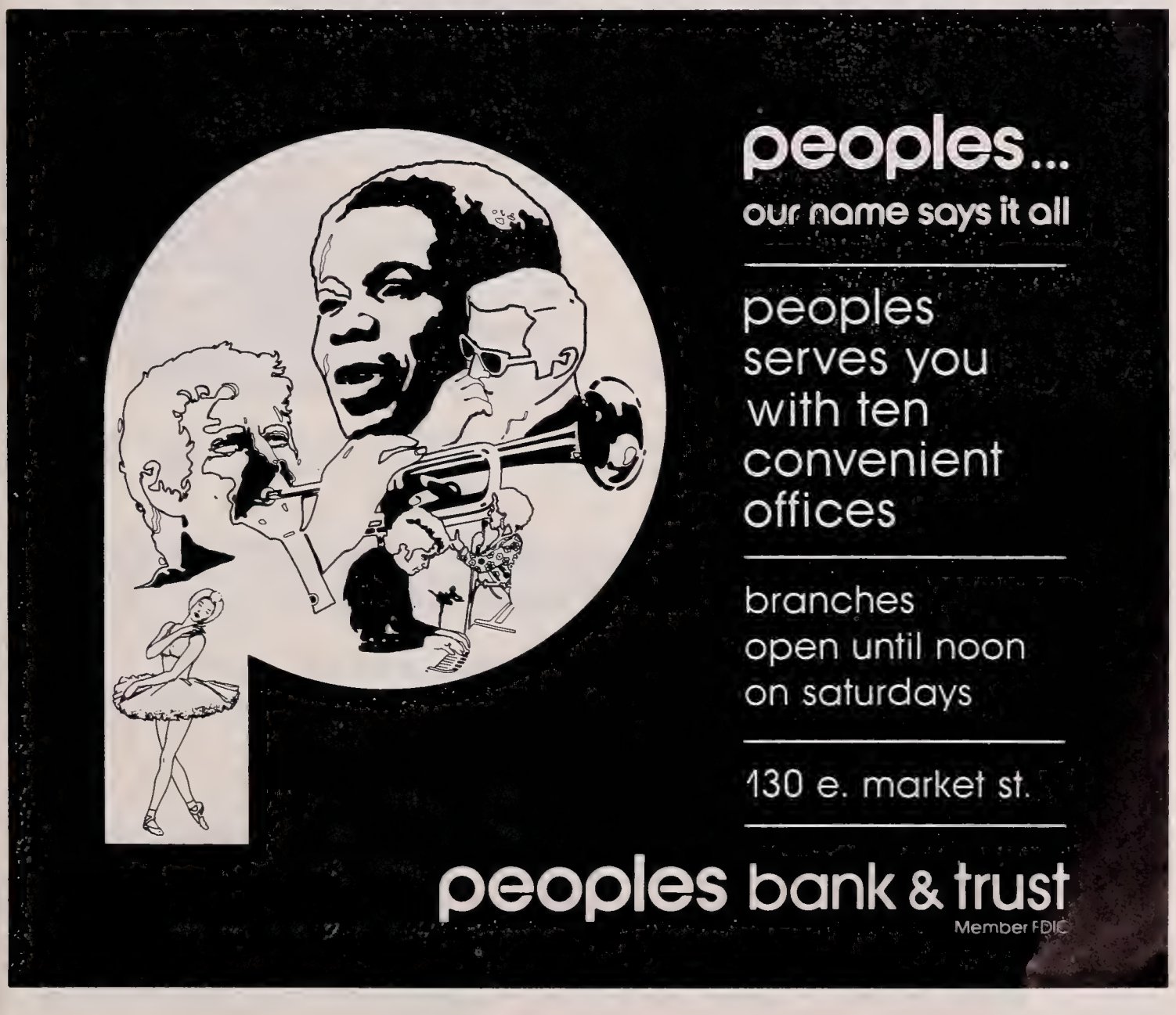
The Reunion
91st & MERIDIAN STS. 844-7411
Catering to the Neurotic Desires
of the Most Discriminant Epicure
Lunch, Dinner & Late Evening Delectables
SPIRITS & ENTERTAINMENT

died at the age of 81, was commissioned by Mr. and Mrs. Herman C. Krannert to write a composition marking the state's sesquicentennial. The work, called "Music of Indiana," was given its premiere by the ISO in 1966. The Sunday program will close with a medley of variations on several popular tunes including "Chop Sticks," "In The Still Of The Night," "Three Blind Mice," "If I Loved You," and "Begin The Beguine."

DONALD VOORHEES holds what is perhaps a record for conducting in broadcasting. Voorhees conducted the orchestra on the first Bell Telephone Hour on radio in September, 1940, through to the end of the radio series in 1959, and during the entire Bell Telephone Hour series on television from 1959 to 1967. He had raised his baton on the Bell Telephone Hour, on both radio and television, for a total of 1,026 performances. It is believed, moreover, that Voorhees had led an orchestra in support of more soloists than any other conductor on the musical scene today. Several hundred artists have performed to his accompaniment.

Donald Voorhees began his career accompanying singers as organist and choirmaster of his church in Allentown, Pa. He was 11. He subsequently distinguished himself as the youngest orchestra leader on Broadway, conducting the Eddie Cantor starring hit, 'Broadway Brevities of 1920."

(Continued on Page 53)



"For That Smart And Total Look"

Since 1935

Mary Smith Salon

Mary Ellen Greskamp and Staff

"Individual Booths"

4911 N. Pennsylvania St. 283-1391



RENEE'S FRENCH DELICATESSEN

10 Minutes from Clowes in Broad Ripple Village

Lunch and Dinner in Antique Dining Rooms

Carry-outs • Private Parties
Imported Wines

839 E. WESTFIELD BLVD.
251-4142 or 255-0863
Reservations for Dinner Requested

GUARANTORS (Continued)

Stokely-Van Camp, Inc.
Dr. and Mrs. Morris M. Stoner
Colonel and Mrs. H. E. Strange
Dr. and Mrs. James W. Strickland
Mr. and Mrs. Wyatt Strickler
Philip L. Strock
Mr. and Mrs. John K. Sturman
Mr. and Mrs. Charles E. Surina
Mr. and Mrs. Donald G. Sutherland
Mr. and Mrs. James W. Sutton
Mr. and Mrs. Jerome R. Sweeney
Mr. and Mrs. Thomas Swift
Mr. and Mrs. Eugene D. Taber
Mr. and Mrs. Stanley Talesnick
Mrs. Robert S. Tangeman
David E. Tavel
Mr. and Mrs. Oscar Tavel
Dr. and Mrs. Frederic W. Taylor
Mr. and Mrs. Donald G. Teeling
Mr. and Mrs. Elton TeKolste
Mr. and Mrs. G. E. Teuton
Mr. and Mrs. Ralph F. Thompson
Miss Emma Lou Thornbrough
Troy G. Thurston
Mark A. Tincher
Dr. Walter B. Tinsley
Mrs. Harold Tolles
Mr. and Mrs. Arch Tower
Town & Country Realtors
E. John Townsend
Dr. Reece A. Townsend
Mr. and Mrs. Richard Treat
Mr. William H. Trimble
Earl F. Trimpe, Inc.
Tuchman Cleaners
F. C. Tucker Company
Dr. and Mrs. John Turchi
John O. Turner
Mrs. Lafayette Turner
Ed Tutwiler Cadillac
Ms. Dorothy F. Unger
Union State Bank of Carmel
Universal Tool & Engineering Company, Inc.
Mrs. A. M. Van Arendonk
Mr. and Mrs. William T. Van Landingham
Dr. and Mrs. Charles J. VanTassel, Jr.
Mr. and Mrs. George E. Vickery
Vonnegut Industrial Products, Inc.
Mr. and Mrs. Ralph E. Vonnegut
Mr. Richard C. Vonnegut

(Continued on Page 52)

BRASS OFFICE PRODUCTS, INC.

FOUNDED MARCH, 1919

WILLIAM B. BRASS
CHAIRMAN OF THE BOARD

RICHARD M. CLYMER
PRESIDENT

OFFICE EQUIPMENT DIV.
PARTITION DIV.
CONTRACT DIV.

OFFICE SUPPLY DIV.
SMUCK FLOOR COVERING DIV.
PHONE: 317-635-1507

211 SOUTH MERIDIAN STREET • INDIANAPOLIS, INDIANA 46225



The Country Miss

Our fashions always perform distinctively.

MERIDIAN PLACE: State Rd. So. 135
Just North of Smith Valley Road,
Greenwood

888-7067

Recitativi

The Siege of Corinth

SILLS · VERRETT
THEYARD · DÍAZ
London Symphony Orchestra & Ambrosian Opera Chorus
SCHIPPERS
conducting



ITZHAK PERLMAN (violin)
ANDRÉ PREVIN (piano)
THE EASY WINNERS
Rag-Time Music of Scott Joplin

The Entertainer · Solace (A Mexican Serenade)
Elite Syncopations · The Ragtime Dance
Magnetic Rag · Bethena (A Concert Waltz)
Pine Apple Rag · The Strenuous Life · Sugar Cane Rag



ALL ANGEL

ALBUMS

disc records

4.99

Angel

GLENDALE AND CASTLETON

Enjoy: The Complete Evening Out

Featuring: Broadway Plays / Musical Comedies

COCKTAILS • BUFFET DINNER • SHOW
SPECIAL DINNER / CONCERT ATTRACTIONS

RESERVATIONS • 293-9664

Beef 'n' Boards® DINNER THEATRE

9200 N. Mich. Rd. (421) Near I-465, at the Pyramids

MANUFACTURERS OF
BISCO
PRODUCTS
(317) 783-3361

Our aim is to Keep the environment pleasant for everyone . . .

A complete line of
JANITORIAL EQUIPMENT AND SUPPLIES
Supplying Nationally Known Commercial, Industrial & Institutional Supplies & Our Own BISCO Products

BARRETT INDUSTRIAL SUPPLY CO.
2039 Madison Ave., Indianapolis, Ind. 46225

GUARANTORS (Continued)

WABCO
WIBC, Inc.
WIRE (Mid America Radio, Inc.)
WISH-TV (Indiana Broadcasting Corporation)
Dr. and Mrs. S. O. Waife
Mrs. J. Thayer Waldo
Mr. James L. Walker
Walker Research, Inc.
Robert F. Walker
Mr. and Mrs. Edmund C. Walsh III
Mr. and Mrs. Charles A. Walton
Mr. and Mrs. Daniel L. Warfel
Mr. and Mrs. C. A. Warn
Mr. and Mrs. A. H. Warne
Mr. and Mrs. Claude M. Warren
Judith R. Waugh
Mr. and Mrs. J. O. Waymire
Mr. and Mrs. Harry A. Weaver, Jr.
Mrs. J. Stephen Weber
Mr. and Mrs. Sidney H. Weedman
Clayton G. Weigand, M.D.
Mr. and Mrs. William F. Welch
Mr. and Mrs. John J. Weldon
Mr. J. Landfair Welty
Mr. and Mrs. J. R. Werth
Mrs. Harold B. West
Mr. and Mrs. J. J. Westerman, Jr.
Western Electric Company, Inc.
Wheaton Van Lines, Inc.
Mr. and Mrs. George T. Whelden, Jr.
Mr. and Mrs. R. E. Whinrey
Mr. Robert K. Whipple
Mr. and Mrs. Robert F. White
Mr. and Mrs. Russel White
Mr. and Mrs. James S. Whitfield
Mr. and Mrs. Thomas F. Whitten
Mr. and Mrs. Howard S. Wilcox
Mr. Robert E. Wildman
Wilking Music Company
Mr. and Mrs. Charles D. Williams III
Mrs. C. L. Williams
Dr. and Mrs. Harold W. Williams
Mr. and Mrs. John M. Williams
Williamson Plating Co., Inc.
Judge and Mrs. John B. Wilson
Mr. and Mrs. Dan R. Winchell
Mr. Elmer L. Winkler
Mr. Don A. Wirick
Mr. and Mrs. Myron S. Wolf
Mr. and Mrs. Walter E. Wolf
Mr. and Mrs. Lyma H. Wolfla
Mr. Richard D. Wood
Mr. Harold R. Woodard

(Continued on Page 54)

CROWN
Moving & Storage
A Quality Local Moving and Storage Service
2501 E. 56th St.
Call 255-6677

AGENTS FOR
Wheaton Van Lines, Inc.
A truly BETTER World Wide Moving Service
8010 Castleton Road
Call 849-7900

MANN REALTY & DEVELOPMENT CO.
Office and Warehouse Space for Lease
71st Street & S.R. 37 Northeast • 849-4990

SUNDAY AFTERNOON SERENADE (Continued)

Voorhees' broadcasting history pre-dates the Telephone Hour. He was only 22 when he broadcast his first musical program from the stage of the Earl Carroll Theatre. At that time, already a veteran of five years on Broadway, he was musical director of the current edition of Earl Carroll's "Vanities." Among the famous programs he was associated with during this pre-Telephone Hour era were Show Boat, the Ed Wynn Show and March of Time. During that time he also conducted musical programs in a more serious vein. He was on the podium for the Atwater Kent Hour devoted to good music and for the General Motors Hour, credited as the first radio program to use stars of the Metropolitan Opera.

The list of artists supported by Mr. Voorhees during his long association with the Bell Telephone Hour reads like a who's who of the musical world—Jascha Heifetz (who made 54 guest appearances on the radio program), Lily Pons, Ezio Pinza, Marian Anderson, Eileen Farrell, Joan Sutherland, Fritz Kreisler, Isaac Stern, Birgit Nilsson, the Casadesus

(Continued on Page 55)

PLANT & OFFICE
1841 EAST 46TH STREET
STORES
901 BROAD RIPPLE AVE.
1738 E. 116TH ST.
9605 N. COLLEGE AVE.
7202 N. KEYSTONE AVE.
5504 N. EMERSON AVE.
8619 DITCH RD.
"for a home of beautiful cleaning"
Walker
"Serving North Indianapolis Since 1923"

Bank Supplies
&
Equipment

J. Worth Baker
& Company
632-4000

From the banks of the Wabash
. . . to the banks of America.



One of Indianapolis' most sophisticated and unique women's fashion shops.

Sandy McGuire welcomes you to
McGUIRE'S
GAZEBO
86th St. & Ditch Rd.

VIDEOSOUND PRODUCTS, INC.
5335 N. TACOMA, SUITE 19
INDIANAPOLIS, INDIANA 46220

SOUND
VIDEO
MULTIMEDIA

System Design · Sales · Rentals

257-4479

GUARANTORS (Continued)

Mr. and Mrs. Preston G. Woolf
Mr. Jameson Woollen
Dr. and Mrs. J. P. Worley
Tim J. and Jamie E. Worley
Mr. and Mrs. Clifford R. Wright
Dr. and Mrs. J. William Wright, Jr.
J. Yanan & Associates, Inc.
Mr. and Mrs. Richard W. Yarling
Mr. and Mrs. H. Kirkwood Yockey
Mr. and Mrs. James E. Youmans
Robert W. Young
Mr. and Mrs. William H. Zaiser, Jr.
Mr. and Mrs. Edward Zebrowski
Mr. Sam Ziffrin

. DISTINCTIVE QUALITY
. . . UNIQUE SERVICE
See us for all
your printing needs
Telephone 636-4433

wright printing co.
p.o. box 1887/611 n. park • indianapolis, indiana 46206

Agenda for Gourmets

CHANTECLAIR
Holiday Inn-Airport
2501 S. High School Rd.
Indianapolis, Indiana 46241
244-7378

WE Will!
UNION STATE BANK
The Willing Bank
OF HAMILTON COUNTY

ED TUTWILER CADILLAC
presents
CADILLAC for 1975
One of the better things in life gets even better . . .
"Indiana's Largest Cadillac dealer"
Meridian at 24th St.
924-6111

SUNDAY AFTERNOON SERENADE (Continued)

family, Robert Merrill, and many more. Among the "popular" guest stars who came under Voohees' Telephone Hour direction were Maurice Chevalier, Ethel Merman, Carol Lawrence, Ella Fitzgerald, Ray Bolger, Patti Page, Robert Goulet, Harry Belafonte and Pat Boone.

Donald Voorhees has appeared frequently as guest conductor of symphony orchestras from Boston to Denver and often returns to his home town of Allentown to conduct its annual concerts. He also makes personal appearances for the Bell companies throughout the country in connection with their various community activities.

Tickets for the program may be obtained at the Clowes/Symphony Box Office priced at $3.00, $4.00 and $5.00, with full time students able to purchase tickets in advance for $1.50 upon presentation of a valid ID. Further information may be obtained by calling 924-1267.

grand
REALTOR®
APARTMENTS - COMMERCIAL
MANAGEMENT - FINANCING
CLAY SCHILLING, REALTOR
SPECIALIZING IN INVESTMENT
PROPERTIES & EXCHANGES
GLENDALE REALTY &
INVESTMENT CO. INC.
283-8271
740 E. 52ND ST.
SUITE 10

COMING TO CLOWES

"Sunday Afternoon Serenades" ISO with Donald Voorhees conducting	Sunday, April 13, 2:30 p.m.
Paper Bag Players (Clowes Children's Theatre Series)	Saturday, April 19, 10:00 a.m. and 1:00 p.m.
ISO with Izler Solomon conducting André Watts, pianist	Thursday, May 1, 8:00 p.m. Friday, May 2, 8:30 p.m.
Preservation Hall Jazz Band	Sunday, May 4, 7:30 p.m.
ISO with Izler Solomon conducting Arthur Tabachnick, violinist	Friday, May 9, 8:30 p.m. Saturday, May 10, 8:30 p.m.
"Good Evening" Starring Peter Cook and Dudley Moore	Monday, May 12, 8:00 p.m. Tuesday, May 13, 8:00 p.m. Wednesday, May 14, 2:00 p.m. and 8:00 p.m.
ISO with Izler Solomon conducting Robert Merrill, baritone	Friday, May 16, 8:30 p.m. Saturday, May 17, 8:30 p.m.
ISO with Izler Solomon conducting All-Time Favorites	Friday, June 6, 8:30 p.m. Saturday, June 7, 8:30 p.m.



There's a secret spot known to only a handful in Mid-America.

An incredibly natural woodland retreat on the very shores of Indiana's largest and most magnificent lake. A setting protected forever by more than 25,000 acres of surrounding government forest lands. This is The Pointe on Lake Monroe.

The Pointe is 385 rolling, wooded acres of scenic beauty. Recreational variety only nature can provide. A championship golf course. And an exclusive community of elegant condominium country homes . . . to bring it all as close as the other side of the window.

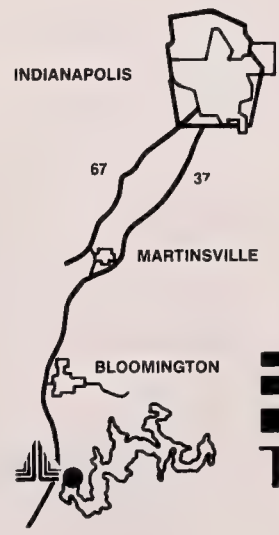
The Pointe has been planned with the express purpose of preserving the rich heritage of its environment. To allow close, personal communion with the land. On weekends. For a given season.

Or year-round. Amid the fresh, inspirational renaissance of spring. Throughout relaxing months on sheltered summer waters. During quiet walks immersed in the breath-taking hues of autumn. And in the reflective solitude of winter snow.

The Pointe is only 12 miles south of Bloomington. Little more than an hour from Indianapolis. Yet it's a world unto itself, as removed from the urban '70's as a remote mountain stream.

Come to The Pointe. On the shore of Lake Monroe, across the inlet from the Fourwinds Marina. It's a place you should know.

Follow Highway 37 south of Bloomington.
Call (812) 824-7022.



THE POINTE
POINTE LA SALLE



By the 1980's, the consumer electronics business will include home video players, home information centers and related advances in communications technology.

RCA plans to be a leader in that business with the help of our 18,000 employes in Indiana.

We've opened a Design Center at the headquarters of our Consumer Electronics operation in Indianapolis to prepare for the electronic products of the future. We believe that in order to benefit from the growth potential in consumer electronics, everything we produce tomorrow must work better, look better and serve people better than the best that is produced today.

RCA Chairman Robert Sarnoff has said, "American industry with its vast wealth of talent and resources, has a cultural as well as a social obligation." And we believe that you — and all of us — should have products in the future that will be superior in form and function to any that are produced throughout the world.

At RCA, our facilities in Bloomington, Indianapolis, Monticello, Marion and elsewhere in Indiana are involved in the development and production of today's television receivers, phonograph records and tapes, furniture cabinets, picture tubes and components. But one eye is on the coming areas of opportunity in consumer electronics, consumer services, entertainment and communications technology. Areas in which RCA has an active role today and will seek an even greater role tomorrow.

RCA

AUDITORIUM SERIES

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa conducting

Monday, April 7, 1975

8 p.m.

Indiana University Auditorium/Bloomington

NEXT SEASON--1975-76 SERIES ATTRACTIONS

The Auditorium Series

Eight Concert and Dance Attractions

MONTEVERDI CHOIR AND ORCHESTRA of Hamburg, Jurgen Jurgens, conductor, professional choir and orchestra from Germany. Sunday, October 19.

MOSCOW STATE SYMPHONY, Yevgeny Svetlanov, conductor, foremost orchestra from the Soviet Union. Tuesday, October 28.

MSTISLAV ROSTROPOVICH, cellist, famous virtuoso musician from the Soviet Union. Wednesday, November 5.

ELLY AMELING, soprano, newest singing sensation from Europe. Thursday, November 13.

ANDRE WATTS, pianist, young American artist already with a successful international career. Tuesday, February 10.

CITY CENTER JOFFREY BALLET with the Indianapolis Symphony Orchestra, one of America's "big three" ballet companies with full orchestra. Tuesday, February 17.

PITTSBURGH SYMPHONY CHAMBER ORCHESTRA, Donald Johanos, conductor, with LORIN HOLLANDER, piano soloist. Thursday, February 26.

NATIONAL BALLET OF CANADA, a major classical ballet company with full orchestra, Thursday, April 1.

Reserved seat season books: $27, $24, $21, $18, $12.

The Auditorium Theatre Series

Six Plays and Musicals

THE MAGIC SHOW, Broadway hit show full of magic, comedy, and music. Thursday, September 25.

AMERICAN SHAKESPEARE THEATRE of Stratford, Connecticut, in one of their famous productions. Friday, October 10.

THE YOUNG VIC, vigorous new theatrical company from London, probably in the comedy *French without Tears.* Sunday, November 2.

IRENE, Revival of this early Broadway musical full of delightful songs and dances. Sunday, November 16.

CITY CENTER ACTING COMPANY, fine professional company from New York in their annual visit to the Auditorium. Sunday, February 15.

HENRY FONDA as CLARENCE DARROW, a great American actor in his famous portrayal of an unusual American character. Thursday, March 11.

Reserved seat season books: $24, $21, $16, $13, $9.

The Auditorium Dance Series

Four Different Companies

VIOLA FARBER DANCE COMPANY, one of this country's most talented modern dance companies. Friday, October 3.

CITY CENTER JOFFREY BALLET with the Indianapolis Symphony Orchestra in a completely different program from that on the Auditorium Series. Wednesday, February 18.

DON REDLICH DANCE COMPANY, an exciting company of American modern dancers. Wednesday, March 10.

NATIONAL DANCE COMPANY OF SENEGAL, company of forty dancers and drummers from Africa. Tuesday, April 13.

Reserved seat season books: $13.50, $12, $10.50, $9, $6.

The Auditorium Travel Adventure Series

Six Color Films Narrated in Person by their Producers

CENTRAL AMERICA with Jonathan Hagar. Tuesday, September 23

TEN STARS OF FRANCE with Eric Pavel. Monday, October 13

HAWAII with Ed Lark. Monday, November 17

AGELESS INDIA with Ken Wolfgang. Tuesday, February 3

THE AUSTRALIAN ADVENTURE with Kenneth Richter. Thursday, March 4

HIGH HIMALAYA with Russ Potter. Tuesday, March 30

General admission season ticket: $9

All programs at 8 p.m. except Auditorium Travel Adventure Series programs which begin at 7:30 p.m.

Save one third or more by buying season tickets. Current season ticket holders may guarantee their present seat location by sending in their order by June 1.

INDIANA UNIVERSITY AUDITORIUM SERIES

35th Series — Eighth Concert

BOSTON SYMPHONY ORCHESTRA

NINETY-FOURTH SEASON

SEIJI OZAWA *Music Director*

COLIN DAVIS *Principal Guest Conductor*

SEIJI OZAWA *conductor*

BRAHMS — Symphony No. 2 in D, Op. 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

INTERMISSION

RUSH — The Cloud Messenger

RAVEL — Daphnis et Chloé—Suite No. 2
Lever du jour (Daybreak)
Pantomime (Mime)
Danse générale (General dance)

THE BOSTON SYMPHONY ORCHESTRA RECORDS
EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & RCA RECORDS

During Intermission refreshments will be available in the Hall of Murals.

MEDICINE SHOW

The Medicine Show Ensemble of New York

TUESDAY, APRIL 8, 8 p.m.

Reserved seats: $5, $3.50, $2

Next Program—Indiana University Auditorium Travel Adventure Series

AMERICA'S SECRET PLACES

Color Film narrated in person by
James Metcalf

WEDNESDAY, APRIL 9, 7:30 p.m.

General admission: $2

KYOGEN

National Comic Theatre of Japan

SUNDAY, APRIL 13, 8 p.m.

Reserved seats: $5, $3.50, $2

PROGRAM NOTES

Symphony No. 2 in D, Opus 73 - Johannes Brahms (1838-1897)

The four Brahms symphonies are today (next to Beethoven's) the most generally beloved, the most enduringly popular of all. This was certainly not the case when they were introduced. In Leipzig, when the Second Symphony was introduced in 1880, it was condemned as it was in Boston when the Boston Symphony Orchestra introduced it in its first season in 1882, conducted by Georg Henschel.

The Cloud Messenger - - - - - - - - - Loren Rush

Born in 1935 in Southern California, Loren Rush currently resides in Point Richmond, California. He completed *The Cloud Messenger* in Rome during the summer of 1970 and its first performance was given the following year by the Rome Symphony Orchestra (RAI), Giampiero Taverna conducting. It is written for large orchestra. Mr. Rush has said of the work, "It is in one movement and scored in ninety-nine individually defined instrumental parts. It is mainly dramatic, a sort of musical 'theater of the mind' where several musical 'characters' are developed in various dramatic relationships. Liszt probably would have called it a tone poem. The title is somewhat more evocative than descriptive."

Loren Rush began the study of piano at the age of six and gradually extended his studies to include bassoon, contrabass, percussion, and the Japanese koto, the instrument he uses as a compositional aid. He studied composition with Robert Erickson and attended San Francisco State University, the University of California at Berkeley, and Stanford University, where he received a doctoral degree. His fellowships and awards include the Rome Prize, the Institute of Arts and Letters Award and a Guggenheim Fellowship.

Daphnis et Chloé, Suite No. 2 - - Maurice Ravel (1875-1937)

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the Ballet Russe, M. Serge de Diaghilev. The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style."

In the third part of the ballet (which is the second suite) the scene is a country meadow. As the light of dawn gradually fills the scene, shepherds enter. They find Daphnis and wake him; Chloe enters and the lovers embrace. Daphnis and Chloe re-enact the story of Pan and Syrinx. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA *Music Director*

COLIN DAVIS *Principal Guest Conductor*

JOSEPH SILVERSTEIN *Assistant Conductor*

first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins

Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudson
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

Henry Portnoi
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

trombones

William Gibson
Ronald Barron
Gordon Hallberg

tuba

Chester Schmitz

timpani

Everett Firth
Sylvia Shippen Wells chair

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps

Bernard Zighera
Ann Hobson

personnel manager

William Moyer

librarians

Victor Alpert
William Shisler

stage manager

Alfred Robison

THE BOSTON SYMPHONY ORCHESTRA

The Orchestra was established by Henry Lee Higginson in 1881, playing concerts in the Boston Music Hall. In 1900 the Orchestra moved to the new Symphony Hall which is now its permanent home. Symphony Hall seats 2,631. Among the distinguished conductors of the Boston Symphony Orchestra were Arthur Nikisch, Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg. The Orchestra played here in 1947 (Koussevitzky conducting), in 1957 (Munch conducting), and in 1967 (Leinsdorf conducting). Members of the Boston Symphony Orchestra are employed full time all year round, appearing not only at the regular winter season concerts, but at the Boston Pops spring series (many of which are telecast), the Esplanade Concerts in July, and at the Berkshire Festival during the summer.

SEIJI OZAWA

Seiji Ozawa is just completing his second season as Music Director of the Boston Symphony Orchestra although he has previously appeared on numerous occasions as guest conductor of the Orchestra.

Born in Hoten, Manchuria (then part of Japan) in 1935, he graduated from the Toho School of Music in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besancon. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. He was appointed one of the assistant conductors of the New York Philharmonic for the 1961-62 season.

Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival and at the start of the 1965-66 season he became Music Director of the Toronto Symphony Orchestra. During the summer of 1969 he conducted opera for the first time, at Salzburg.

In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival and also Conductor and Music Director of the San Francisco Symphony Orchestra. He is also musical advisor to the Tokyo Philharmonic, which he visits several times a year.

The Performing Arts at Indiana University

Auditorium

(Tickets at Auditorium South Box Office and Indiana Music Center, 2656 E. 2nd Street)

MEDICINE SHOW, Tuesday, April 8, 8 p.m. Reserved seats: $5, $3.50, $2.

AMERICA'S SECRET PLACES with James Metcalf, Wednesday, April 9, 7:30 p.m. General admission: $2.

TRUMAN CAPOTE, IMU Emphasis Lecture, Thursday, April 10, 8 p.m. No charge.

I.U. SINGING HOOSIERS, Robert Stoll, Director, Saturday, April 12, 8 p.m. General admission: $2.

KYOGEN National Comic Theatre of Japan, Sunday, April 13, 8 p.m. Reserved seats: $5, $3.50, $2.

ROGER S. PAYNE, Lecture on Whales, Monday, April 14, 8 p.m. No charge.

I.U. FOUNDERS DAY Program, Wednesday, April 16, 10 a.m. No charge.

I.U. PHILHARMONIC ORCHESTRA, Tibor Kozma, conductor, Wednesday, April 16, 8 p.m. No charge.

GENE RODDENBERRY, IMU Emphasis Film-Lecture, Thursday, April 17, 8 p.m. No charge.

PAUL HARVEY, Lion's Club Lecture, Friday, April 18, 8 p.m. General admission: $3.

LION'S CLUB Convention, Saturday, April 19, 8 p.m.

UNITED METHODIST CHURCH YOUTH RALLY, Sunday, April 20, 2 p.m. No charge.

I.U. DANCE THEATRE, Wednesday, April 23, 8 p.m. No charge.

ART BUCHWALD, IMU Emphasis Lecture, Thursday, April 24, 8 p.m. No charge.

PRESBYTERIAN Worship Service, Sunday, April 27, 10 a.m. No charge.

I.U. BACCALAUREATE, Sunday, May 11, 10 a.m. No charge.

University Theatre

(Reserved seat tickets at Auditorium South Box Office)

SUMMER AND SMOKE by Tennessee Williams, Tuesday through Saturday, April 8-12, 8 p.m.

THE MAGIC FEATHER BOA by Rebecca Reisert, Friday, April 25, 7:30 p.m., Saturday and Sunday, April 26 and 27, 1 and 3:30 p.m.

Musical Arts Center

(Tickets at Musical Arts Center Box Office)

I.U. CONCERT BAND, Ray Cramer, conductor, Tuesday, April 8, 8 p.m. No charge.

I.U. SYMPHONY ORCHESTRA, George Calder, conductor, Wednesday, April 9, 8 p.m. No charge.

I.U. JAZZ ENSEMBLE, David Baker, Director, Thursday, April 10, 8 p.m. No charge.

EASTMAN CHAMBER ENSEMBLE, Friday, April 11, 8 p.m. No charge.

RIGOLETTO by Verdi, Saturdays, April 12, 19 and 26, 8 p.m.

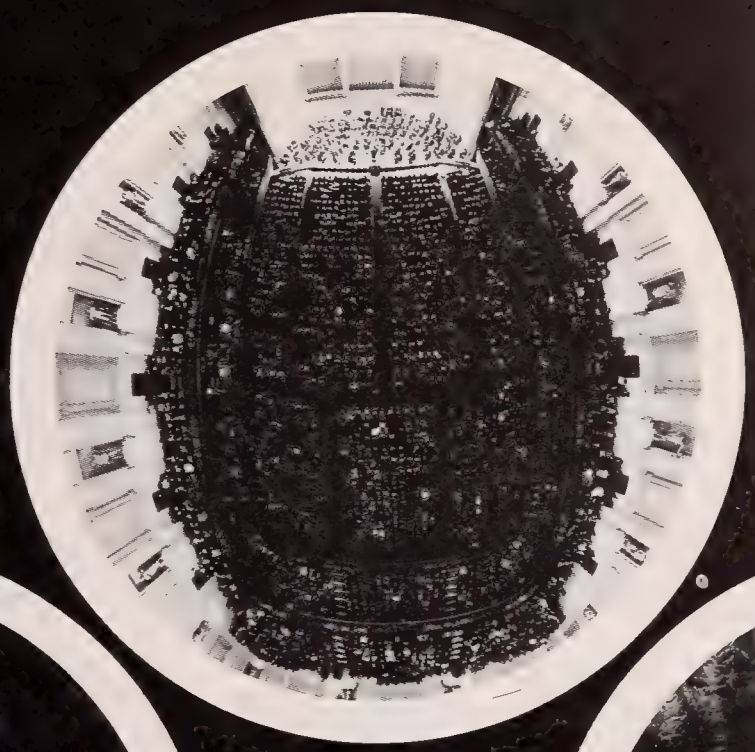
ROMEO AND JULIET by Prokofiev, I.U. Ballet, Thursday and Friday, April 17 and 18, 8 p.m.

JORGE BOLET, Pianist, Faculty artist recital, Sunday, April 20, 8 p.m. General admission: $1.

UNIVERSITY BAND, Wilber England, conductor, Tuesday, April 22, 8 p.m. No charge.

REQUIEM by Verdi, I.U. Chorus and Orchestra, Fiora Contino, conductor, Wednesday, April 23, 8 p.m. No charge.

GYORGY SEBOK, Pianist, Faculty artist recital, Sunday, April 27, 8 p.m. No charge.







Ravinia Festival
presents the

Boston Symphony Orchestra

Seiji Ozawa
Conductor

James Levine
Pianist

on Tuesday evening
the eighth of April
at 8:15 o'clock
in
Orchestra Hall

in a benefit concert
"To Assure Ravinia's Future"

A pre-season 40th anniversary celebration



THE BANK AT THE RAILROAD STATION

In Wilmette, it's about a thirty-second trek from the North Western Station to the bank. Figure the average banking transaction takes about two minutes. Add one more minute (to and from the station), and ask yourself, "Can I save a *whole lot of time* if I bank at The Wilmette Bank?"

The answer almost has to be, "yes!"

It will be a pleasure to serve you . . . weekdays from 7:30 a.m. till 6:00 p.m. (except Wednesday when we close at 2:00 p.m. and Friday when we're open till 8:00 p.m.).

The Wilmette Bank

1200 Central Avenue 251-8100
Member F. D. I. C.

HELPING YOU CHANGE THINGS FOR THE BETTER

A Message From Ravinia's Chairman

The Ravinia Festival Association is privileged to present the Boston Symphony Orchestra under the direction of Maestro Seiji Ozawa, with guest soloist, James Levine, as pianist. This fortuitous combination seemed a natural opportunity for the Festival, since Mr. Ozawa first appeared with the Festival in 1963, and was its first Music Director from 1964 to 1968, and Maestro Levine is in his third year as our Music Director. It is also a privilege to present a sister symphony orchestra to a Chicago audience.

The occasion is to benefit the current capital campaign "To Assure Ravinia's Future." Funds raised to date have established our first Endowment Fund, built a new restaurant and storage building, begun the first phase of renovation of the Murray Theatre, improved our parking facilities, and started a scheduled landscaping project. Further improvements await the completion of our $2,750,000 campaign.

We are grateful to all those who have contributed to the success of this event, especially to Mrs. William B. Graham, who masterminded the gala benefit dinner and reception as Chairman of the Special Benefit Committee, and to all of her efficient, hardworking committee members. And we are most grateful to all of you in this audience, who for one reason or another, have paid the premium on your tickets. This will help the Ravinia Festival to continue to present the renowned Chicago Symphony Orchestra and other artistic programs of the highest quality at our beautiful Ravinia Park on Chicago's North Shore.

Marion M. Lloyd

Mrs. Glen A. Lloyd
Chairman
Ravinia Festival

Ravinia Festival Association

Board of Trustees

Mrs. Glen A. Lloyd
Chairman

Emory Williams
President

Richard J. Farrell
Vice Chairman

Morris Kaplan
Vice Chairman

Robert F. Reusché
Vice Chairman

James T. Rhind
Vice Chairman

James D. Hinchliff
Treasurer

Kent W. Duncan
Secretary

Mrs. James W. Alsdorf
Marshall Bennett
Robert G. Biesel
Mrs. Bowen Blair
Mrs. John J. Crown
William G. Ericsson
R. Robert Funderburg
Mrs. Stanford Goldblatt
Mrs. William B. Graham
J. Parker Hall III
Mrs. Charles U. Harris
Mrs. David J. Harris
William E. Hartmann
Thomas D. Heath
Dr. Eugene Hotchkiss III
Richard H. Hunt
Melville H. Ireland
George E. Johnson
Harvey E. Kapnick, Jr.
Martin J. Koldyke
Mrs. Ray A. Kroc
John S. Lillard
Donald G. Lubin
William L. McLennan
Arthur H. Morrison
Mrs. William S. North
Mrs. George A. Ranney
Mrs. Samuel G. Rautbord
John W. Ruettinger
Robert S. Ruwitch
Edward W. Saunders
Hermon Dunlap Smith
Mrs. Clement Stone
Weathers Y. Sykes
Edward Hall Taylor
Mrs. John Reid Taylor
Richard H. Templeton
Richard L. Thomas
James A. Tilmon
Richard H. Wehman
Mrs. Lester R. Wellman, Jr.

Life Trustees

William H. Avery
Woodward Burgert
F. Strother Cary, Jr.
Julien H. Collins
Robert S. Cushman
Edison Dick
Stanley M. Freehling
J. Parker Hall
L. Julian Harris
George Howerton
Ronald M. Kimball
Earle Ludgin
Mrs. L. F. McClure
Edward D. McDougal, Jr.
Ralph Michaels
Harold W. Norman
Mrs. Leonard O'Connor
Albert Pick, Jr.
Samuel R. Rosenthal
Mrs. Calvin F. Selfridge
Renslow P. Sherer
Mrs. John V. Spachner
Alfred C. Stepan, Jr.
Bertram A. Weber

Ravinia Festival
An Illinois Non-Profit Association
Edward Gordon, Executive Director
James Levine, Music Director

The Benefit Committee

Chairman
Mrs. William B. Graham

Dinner
Mrs. Bowen Blair
Mrs. James Alsdorf
Co-Chairmen

Reception
Mrs. William S. North
Chairman

Decorations
Mrs. Lawrence F. McClure
Mrs. H. Randy Winston
Co-Chairmen

Invitations
Mrs. David J. Harris
Chairman

Fund To Assure Ravinia's Future
Richard J. Farrell, Chairman

Special Benefit Committee
Mrs. Robert Abboud
Mrs. Bennett Archambault
Mrs. Vernon Armour
Mrs. Thomas Ayers
Mrs. Charles Bane
Mrs. William Bartholomay
Mrs. William Beers
Mrs. Charles Benton
Mrs. Joseph Block
Mrs. Philip Block, Jr.
Mrs. Edward Carlson
Mrs. Samuel Casey
Mrs. Hammond Chaffetz
Mrs. Edward Doyle
Mrs. Daniel Edelman
Mrs. Marshall Field
Mrs. Paul Florian
Mrs. Gaylord Freeman
Mrs. Donald Frey
Mrs. John Gray
Mrs. Harold Grumhaus
Mrs. Daggett Harvey
Mrs. Fred Jaicks
Mrs. Henry Meers
Mrs. Graham Morgan
Mrs. Gilbert Osgood
Mrs. Henry Paschen
Mrs. Abraham Pritzker
Mrs. Joseph Regenstein
Mrs. Clive Runnells
Mrs. John Simmons
Mrs. Charles Stauffacher
Mrs. Gardner Stern
Mrs. John Swearingen
Mrs. J. Harris Ward
Mrs. Arthur Wirtz
Mrs. Peter Wolkonsky
Mrs. J. Howard Wood
Mrs. William Wood-Prince
Mrs. William Wrigley

Ravinia Festival Women's Board

Mrs. John Crown
Chairman

Mrs. William B. Graham
Vice Chairman

Mrs. Lawrence F. McClure
Honorary Chairman

Mrs. James W. Coultrap
Recording Secretary

Mrs. Richard Forward
Corresponding Secretary

Mrs. Maurice Fulton
Treasurer

Mrs. Lester Abelson
Mrs. James W. Alsdorf
Mrs. Roger A. Anderson
Mrs. Anthony A. Antoniou
Mrs. A. G. Ballenger
Mrs. Bowen Blair
Mrs. George Bodeen
Mrs. William Boone
Mrs. James Breed
Mrs. Charles Brickman
Mrs. James J. Brown
Mrs. Edwin DeCosta
Mrs. Edward DeWitt
Mrs. James DeYoung
Mrs. Marian Douglass
Mrs. Morris Eddy
Mrs. Stanley Freehling
Mrs. Paul Gignilliat
Mrs. James Gill
Mrs. Stanford Goldblatt
Mrs. Ernest Grunsfeld III
Mrs. G. David Hardman
Mrs. Charles U. Harris
Mrs. David J. Harris
Mrs. Harold L. Harris
Mrs. Marian S. Harris
Mrs. E. Howard Harvey
Mrs. Paul Harvey
Mrs. Edward Hickey
Mrs. Thomas J. Johnson
Mrs. Robert W. Jorgensen
Mrs. Arthur Kneibler
Mrs. Ray A. Kroc
Mrs. Sigmund Kunstadter
Mrs. Robert LeClercq
Mrs. Glen A. Lloyd
Mrs. James Logan
Mrs. Richard Lydy
Mrs. Irl Marshall, Jr.
Mrs. Dennis Muckermann
Mrs. Thomas Mulroy
Mrs. Joseph E. Nathan
Mrs. Harold Norman
Mrs. William S. North
Mrs. Leonard J. O'Connor
Mrs. George A. Ranney
Mrs. Clayton L. Rautbord
Mrs. Samuel G. Rautbord
Mrs. Frank Rogers, Jr.
Mrs. Jack Rotner
Mrs. Arthur W. Schultz
Mrs. Calvin F. Selfridge
Mrs. George D. Smith II
Mrs. John V. Spachner
Mrs. David B. Stern, Jr.
Mrs. Clement Stone
Mrs. La Rhett L. Stuart
Mrs. Philip W. K. Sweet, Jr.
Mrs. Weathers Y. Sykes
Mrs. Deane Tank
Mrs. Mendey Tardy, Jr.
Mrs. John R. Taylor
Mrs. Murray J. Vale
Mrs. Gordon Walker
Mrs. Lester R. Wellman, Jr.
Mrs. Emory Williams
Mrs. H. Randy Winston

The Mercedes-Benz 450SL.
Freedom for two.



There it goes. The unique sports Coupe/Roadster from Mercedes-Benz.

Come in and give a 450SL a long look. You'll see that standard equipment includes air conditioning, automatic transmission, power-assisted steering and brakes, electric windows —even a central locking system. And every Mercedes-Benz 450SL comes with a removable hard top *and* a soft top.

Obviously, this is no conventional 2-seater. It's a Mercedes-Benz. When you come in to see it, please allow enough time for a thorough test-drive. Take one out on the open road.

Ever felt an engine like that before? Probably not. There isn't another like it in *any* other make of passenger car in the world. The 4.5-liter, fuel-injected overhead camshaft V-8 is truly unique. And so is its performance.

Try a winding road. Feel how the 4-wheel independent suspension mates its radial tires to the road. See how the variable ratio, servo-assisted steering practically wills the 450SL around corners. The sensation of response and road feel is uncanny. And feel secure—a double-circuit, 4-wheel disc braking system is waiting to stop you straight and sure.

Call us about test driving the 450SL. It's the only way to *know* a freedom machine. The Mercedes-Benz 450SL—freedom for two.

Mercedes-Benz

We cordially invite you
for a demonstration at

AUTOHAUS on EDENS

1550 Frontage Rd. Northbrook, Ill. 272-7900

Levine Mahler CONDUCTS

"James Levine is…just possibly, the world's greatest conductor!"
—Detroit Free Press



ARL1-0894



ARL1-0895

Brilliant young conductor
James Levine in superb renditions of
two of Mahler's greatest masterpieces.

RCA Records and Tapes

Boston Symphony Orchestra

Benefit Concert

Boston Symphony Orchestra

Seiji Ozawa Music Director
Colin Davis Principal Guest Conductor

Ninety-Fourth Season
Tuesday Evening, April 8, 1975
Seiji Ozawa Conductor

Mozart Piano Concerto No. 21 in C. K. 467

Allegro maestoso
Andante
Allegro vivace assai

James Levine

---

intermission

***Ravel** Daphnis et Chloé

Ann Arbor Festival Chorus
Donald T. Bryant, conductor

James Levine plays the Steinway piano

The Boston Symphony Orchestra Records exclusively for Deutsche Grammophon

Baldwin Piano
Deutsche Grammophon & *RCA Records

Tour Direction: Columbia Artists Management, Inc.
Personal Direction: Michael Ries

Program Notes

Wolfgang Amadeus Mozart 1756-1791

Piano Concerto No. 21 in C K. 467

Program note by John N. Burk

Twenty-five concertos by Mozart for piano and orchestra are listed in the catalogue of Köchel, Seventeen of these were composed for Vienna — most of them for performance by himself. There were four in the season of 1784-85 of which this was the last to be written.

The period of Lent in particular was a favorable time for a virtuoso-composer to reap profits in Vienna. The theatres being closed, Mozart could organize subscription concerts and rely upon a certain patronage. He gave two such concerts on February 10 and March 12, and composed a new concerto for each to help the receipts. This particular concerto was written for the second concert. Wolfgang's father, who was with him in Vienna, wrote home that he had made 559 florins' which he had not expected, as the list for his subscription concerts numbers 150 persons and he has often played at other people's concerts for nothing'. There were many calls for his services at private concerts in Vienna. Leopold wrote to his daughter that between February 11 and March 12, in 1785, Wolfgang's harpsichord had been moved back and forth between the theatre and various private houses as many as twelve times.

It is easy to believe that Mozart gave more than value received. His father did well to insist that they coax what money they could from the Viennese nobility, for they knew little or nothing was to be derived from the scores themselves. The returns from publication were negligible, and indeed few of his works were published until after his death. He did publish his first three concertos by subscription, offering them to 'the highly respectable public, beautifully copied and revised by himself', for the sum of four ducats. Leopold considered even this sum too high. Evidently, father and son were not disposed to repeat the venture. Mozart kept his concertos in close possession to guard against piracy by other pianists. He took only the orchestral parts along with him on his journeys, and played from a clavier part consisting of a figured bass with principal themes and ornamental passages cued in. His clear memory needed no further prompting.

This is Mozart's most carefree piano concerto. Its opening of light, short notes prophesies delicate, lyrical intertwining, and the prophecy is fulfilled. The melody of the "Andante" is first divulged by muted strings over diaphanous string chords, in a murmuring 12/8, and the pianist varies it while the solo voices of the winds add their charm. The "Finale" is an adventure in modulation, surprises, happy invention.

Maurice Ravel 1875-1937

Daphnis et Chloé

Program note by John N. Burk

The choreography is taken directly from the book of the same name by Longus, the writer of ancient Greece of unknown date. It is the oldest of countless tales of love thwarted by circumstance, and the final union of a shepherd and shepherdess. The two suites familiar to concert audiences consist of the second and third parts of the ballet. Between them is an episode in which Chloé, a capitive, her hands bound, tries to escape.

The first dozen measures establish perfectly the tonal picture. We hear soft, shimmering strings (muted), a harp "arpeggio," suave blending chords from the chorus, a limpid flute solo, answered by natural notes from the horn. This phrase is a true leading motif, ardent, gently expressive of the two lovers. It recurs throughout the score, forever changing in shape and color. Other motifs are also to appear, undergo subtle transformation, and at the last to reach their most vivid expression. The opening scene of the ballet is a meadow on the edge of a sacred grove, hills seen in the distance. At the right is a grotto, guarded by the sculptured likeness of three nymphs. A great rock at the left rear suggests the god Pan. It is a clear afternoon of spring. Young men and girls enter, bearing baskets with offerings for the nymphs. There follows a graceful and stately religious dance, the chorus joining. Daphnis appears, preceded by his flock. Young girls surround Daphnis and dance (in 7/4 rhythm). Chloé appears and is drawn into the dance, Dorcon, a grotesque figure, and Daphnis, the handsome shepherd, are rivals for Chloé. The two perform a dance in turn, but Dorcon's dance is received with derision and the dance of Daphnis with general approval. After the dance (gracieuse et légère), pirates burst upon the scene and carry off Chloé. Daphnis enters, finds a sandal that she has dropped and prays to the nymphs for her safety. The three sculptured nymphs come to life, descend and perform a dance (lente et mystérieuse). All pay homage at the altar of Pan.

The second scene, which comprises the first concert suite, shows the camp of the pirates by the sea. A trireme is seen in the distance. The pirates enter, carrying torches and booty. There follows the warlike dance (danse guerrière).

The episode which follows becomes a connecting point between the two orchestral suites. Chloé is brought in, her hands tied. She performs a "danse suppliante" and tries to escape, but is prevented. Satyrs, emissaries of Pan, surround the pirates. The god himself appears and the pirates flee in terror, leaving Chloé.

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloé, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloé. They find Daphnis and wake him; Chloé, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloé re-enact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. This pantomime leads to Ravel's famous flute cadenza, mimed by Chloé, and (in appearance) played by her lover. The pantomime is concluded by a sacrifice at the altar of Pan. Then the "general dance," the riotous finale in 5/4 rhythm begins. It becomes increasingly wild and baccanalian. Chloé falls into the arms of Daphnis. The ballet ends in a "joyous tumult."

This is not ancient Greece; it is not true rustic simplicity. It is France, the France of Versailles, where the nobility, cherishing pastoral pieces, aimed at the charm of simplicity but achieved it in the most studied, elegant and sophisticated manner possible.

Program notes copyright © 1975 by the Boston Symphony Orchestra Inc.

Published by Midwest Publishing Co., Inc.

Seiji Ozawa

The Conductor



Upon his apointment as Music Director in the fall of 1973 Seiji Ozawa became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the orchestra.

Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besancon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-1962 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his full-length professional concert appearance in North America.

Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-1966 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest-conducting. During the summer of 1969 he conducted opera for the first time—"Così fan tutte" at Salzburg—and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic.

In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra.

As Music Director and Conductor of the Boston Symphony Orchestra, a position he holds concurrently with his posts at Tanglewood and in San Francisco, he has made several recordings with the Boston Symphony Orchestra on the Deutsche Grammophone label, among them Berlioz' "Symphonie fantastique" and "La damnation de Faust," and (with Christoph Eschenbach) Beethoven's Piano Concerto No. 5. He and the Boston Symphony Orchestra are currently in the process of recording Ravel's complete orchestral works.

James Levine

The Soloist



The mutiple talents of the distinguished young American conductor, James Levine, whose remarkable career has brought him international recognition and extraordinary acclaim, are in evidence each summer at the Ravinia Festival where he is now in his third season as Music Director. During the past five years he has led every leading symphony orchestra in the United States, to overwhelming praise from musicians, audiences and critics alike. He holds the position of Principal Conductor of the Metropolitan Opera — A post created for him — which includes a broad range of musical and administrative responsibilities as well as conducting several productions each year (about 40 performances). Having made his Metropolitan Opera debut in June, 1971, he has since conducted "Tosca," "Luisa Miller," Otello," "Rigoletto," "The Barber of Seville" and "Il Travatore." This season, he opened the Metropolitan with "I Vespri Siciliani," followed by "La Forza del Destino," "Falstaff," and "Wozzeck."

Mr. Levine made his Ravinia conducting debut in June 1971, and was appointed Music Director in the fall of 1972. He also was appointed Music Director of the Cincinnati Symphony's May Festival for the 1974 and 1975 seasons. In the past five seasons he has also appeared with the Philadelphia Orchestra, the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, the Los Angeles Philharmonic, the Pittsburgh Symphony, the Minnesota Orchestra, the San Francisco Symphony, the St. Louis Symphony, the National Symphony, the Atlanta Symphony, the Aspen Festival Orchestra, and the San Francisco Opera. In Europe, Mr. Levine has led the London Symphony, the New Philharmonia, the Welsh National Opera, and the RAI Orchestra of Rome. In addition to his guest conducting appearances, he appears as piano soloist with orchestra, in recitals, and chamber music programs.

Born in Cincinnati in 1943, Mr. Levine made his debut as piano soloist with the Cincinnati Symphony Orchestra at the age of ten. He attended the Juilliard School where he completed his undergraduate requirements in one year but stayed on to continue piano studies with Rosina Lhevinne and conducting with Jean Morel. He left Juilliard to join the conducting staff of the Cleveland Orchestra under George Szell where he remained for six years — the youngest Assistant Conductor in the Orchestra's history.

Among Mr. Levine's several recording projects for Angel and RCA Victor Records are the premiere recordings of Verdi's operas "Giovanna D"Arco" and "I Vespri Siciliani." Following his four-week Ravinia stay last summer, during which he recorded Mahler's Symphony No. 4 — his first recording with the Chicago Symphony Orchestra — he flew to London in August to record Mahler's Symphony No. 1 with the London Symphony Orchestra, both for RCA records. In London, he also recorded Rossini's "The Barber of Seville" with Beverly Sills and Sherrill Milnes, for EMI-Angel Records.

Boston Symphony Orchestra

SEIJI OZAWA, Music Director
Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

First Violins
Joseph Silverstein
concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Ge ald Gelbloom
Ray mond Sird
Ikul u Mizuno
Cec ylia Arzewski
Amnon Levy

Second Violins
Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Personnel Manager
William Moyer

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
Henry Portnoi
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
John Holmes
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
E flat clarinet

Librarians
Victor Alpert
William Shisler

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
William Gibson
Ronald Barron
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Press
assistant timpanist
Thomas Gauger
Frank Epstein

Harps
Bernard Zighera
Ann Hobson

Stage Manager
Alfred Robison

Ann Arbor Festival Chorus

Donald Bryant
Donald Bryant, as Director of the University Choral Union, began with the season 1969-70. With this appointment Dr. Bryant also became Director of Music at the First Presbyterian Church and Lecturer in Music at the University School of Music (thereby making academic credit available for singing members of the Choral Union). Dr. Bryant's professional training in voice, choral music, and piano began at Capital University in Ohio, where he earned a Bachelor of Music in 1941, and, after four years of military service, a master's degree in Composition in 1946. In 1948 he earned a master's degree in Piano from the Juilliard School of Music in New York City. In 1967 he was awarded an honorary doctorate at the Westminster Choir College. Dr. Bryant resigned as Director of the Columbus Boychoir School, which has been closely associated with the Westminster Choir College in Princeton. In his twenty years with the Boychoir School he performed over 2,000 concerts as conductor-pianist throughout the United States, Europe, South America, and Japan.

The Festival Chorus
The Festival Chorus of approximately 100 voices, chosen from the larger 300-voice University Choral Union, was formed in 1969 and is conducted by Donald T. Bryant, formerly conductor of the Columbus Boy Choir for 20 years. The organization is open to students. factulty, and members of the community by audition.

The first performance by the Festival was at the Good Friday service in the spring of 1970 at the First Methodist Church in Ann Arbor when Haydn's "Seven Words of Christ" was performed with soloists and orchestra under the direction of Donald Bryant. The first May Festival performance by the chorus was at the festival in 1970 when Bach's "Magnificat" and Beethoven's "Choral Fantasy" (with Rudolpf Serkin as piano soloist) were performed with the Philadelphia Orchestra, Thor Johnson and Eugene Ormandy, conductors. The "Choral Fantasy" was repeated that fall with the Detroit Symphony Orchestra under Sixten Ehrling in Detroit in Ford Auditorium.

Other performances by the chorus have been with the Melbourne Symphony, Willem Van Otterloo, conducting Verdi's "Hymn of the Nations;" with the Detroit Symphony at the Meadow Brook Summer Music Festival, Hans Schwieger conducting a concert version of Beethoven's "Fidelio;" with Paul Kuentz Chamber Orchestra of Paris, Donald Bryant conducting Handel's "Ode for St. Cecilia's Day;" with the Prague Symphony Orchestra, Jindrich Rohan conducting Smetana's "Czech Song" (in Czech); with the Philadelphia Orchestra, Thor Johnson conducting Mozart's "Vespers" and Szymanowski's "Stabat Mater;" with the Mozarteum Orchestra of Salzburg, Donald Bryant conducting Mozart's "Coronation Mass in C;" and with the Leningrad Philharmonic, Neeme Jarvi conducting Prokofiev's "Alexander Nevsky" (in Russian).

Last summer (1974) the Festival Chorus performed a concert of Schubert songs. In October (1974) the chorus joined with the Ann Arbor Symphony in Schubert's "Mass in Ab" (as part of the city's sesquicentennial celebration), and in Ann Arbor last Saturday sang with the Boston Symphony Orchestra in Ravel's "Daphnis and Chloé," which is repeated tonight in Orchestra Hall, both concerts under the direction of Seiji Ozawa.

Ann Arbor Festival Chorus Winter 1975

Soprano I
Edith Bookstein
Karen Brown
Judith Calligan
Elaine Cox
Phyllis Denner
Linda Fenelon
Estelle Fox
Gladys Hanson
Joanne Hoover
Sigrid Johnson
Ann Keeler
Leigh Martin
Kathleen Molony
Mary Ann Sincock
Elizabeth Smeltekop
Jacqueline Stoutenborough
Norma Ware
Beverly Wistert

Soprano II
Ann Barden
Kathy Berry
Doris Datsko
Mary Hiraga
Patricia Hodgson
Alice Horning
Frances Lyman
Vicki Porter
Carol Porterfield
Virginia Reese
Carolyn Richards
Susan Schluederberg
Patricia Tompkins

Alto I
Judith Adams
Martha Ause
Lola Black
Marion Brown
Lael Cappaert
Sally Carpenter
Carol Dick
Kathryn Greene
Ellen Gross
Nancy Karp
Nancy Keppelman
Geraldine Koupal
Joann Kratzmiller
Kirsten Lietz
Lois Nelson
Carren Sandall
Christine Wendt
Charlotte Wolfe

Alto II
Sandra Anderson
Ellen Armstrong
Marjorie Baird
Mary Haab
Joan Hagerty
Kathy Klykylo
Elsie Lovelace
Beverly Roeger
Carol Spencer
Delores Vander Wal
Nancy Williams

Tenor I
Alan Cochrane
Kenneth Dodd
Robert Domine
Marshall Franke
Marshall Grimm
Myron Gross
Paul Lowry
Robert MacGregor
Dennis Mitchell
Robert Sauser
Marc Setzer
Arthur Vidrich

Tenor II
Martin Barrett
John Etsweiler
Robert Freed
Jeffrey Halpern
Donald Haworth
Thomas Hmay
Robert Johnson
James Larsen
Phillip Smith
Michael Verschaeve

Bass I
Viktors Berstis
Fred Bookstein
Robert Damashek
John Dietrich
Walter Evans
Thomas Hagerty
Edgar Hamilton
Jeffrey Haynes
Mark Hirano
John Jarrett
Gary Ketterman
Klair Kissel
Steven Olson
Paul Robinson
Michael Roth
Roger Smeltekop
Riley Williams

Bass II
Gabriel Chin
Aaron Ellis
Phillip Pierson
Gregg Powell
Brian Rhinesmith
Paul Robinson
Jay Sappington
Raymond Schankin
Helmut Schick
Wallace Schonschack
Thomas Sommerfeld
Robert Strozier
Terril Tompkins
John Van Bolt

A Weekend Retreat or
A Summer Vacation....

the abbey
on lake geneva
fontana, wisconsin 53125

RESERVATIONS 368-8515
CHICAGO LINE

- BOATING—WATER SKIING
- GOURMET DINING
- INDOOR GOLF RANGE
- SWIMMING TENNIS GOLF
- LIVE ENTERTAINMENT
- BOWLING
- RECREATION CENTER
- HEALTH CLUB
- SUNDAY BRUNCH
- ABBEY THEATRE

1936-1975

As the Ravinia Festival approaches its significant fortieth season, it pays homage to the past, honors the present, and heralds the future.

Ravinia opened its famous gates to the public for the first time in mid-August of 1904 as a superior type of amusement park. Two years later, Ravinia underwent a financial and artistic change, and its first venture in the field of classical music brought Walter Damrosch and an orchestra from New York for a series of summer concerts in a newly-constructed open-air pavilion which had an elevated stage and a seating capacity of 1,520 seats.

In the years that followed, Ravinia began to drive ahead artistically. There were concerts by the Chicago Symphony Orchestra, conducted by Dr. Frederick Stock, the Minneapolis Symphony under the baton of Emil Oberhoffer, and Mr. Damrosch's New York Symphony Orchestra. The concerts were augmented by legitimate stage productions, including the Ben Greet Players in open-air Shakespeare performances, ballet, and an occasional opera. It was opera, however, that slowly forged ahead. After another financial shake-up took place in 1912, a group of North Shore businessmen, including Louis Eckstein, who was to become the patron saint of Ravinia opera, took over the management of the park. Under Mr. Eckstein's guidance, the greatest singers and conductors were brought to Ravinia which became known the world over as the summer opera capital.

Save Ravinia — 1936 Slogan

Although the depression plunged Ravinia Park into darkness in 1932, it came into the light again in the spring of 1936. The famous "Save Ravinia" drive was started by a group of seven men interested in music. They were joined by a larger group, and a quaranty fund of $34,000 was raised. The widowed Mrs. Eckstein generously donated the use of the park, and the first Ravinia Festival was successfully under way, with the Chicago Symphony Orchestra in summer residence. Eight years later when the Festival had attained renown in the world of music, Mrs. Eckstein presented the park to the Ravinia Festival Association.

Ravinia's historic wooden pavilion was destroyed by fire on May 14, 1949. However, just 45 days after it was levelled to the ground, Ravinia opened its 14th season on schedule with a novel roof over its head. A 33-ton canvas cover — originally used as a hangar for B-29 Bombers — served as a temporary shelter during the 1949 season.

The new Pavilion, built in 1950, with a temporary stage, doubled the seating capacity of the former wooden structure, and served the Festival for the next 20 years. In 1970 a magnificent new stage was built and the Pavilion refurbished, providing a facility worthy of the superb symphony orchestra, outstanding conductors and soloists, and a devoted audience. It was achieved through the Festival's first capital campaign, launched in 1969, "To Rebuild Ravinia."

Four Decades of Distinction

The summer home of the great Chicago Symphony Orchestra for 40 years, Ravinia presents the finest in symphonic, opera, recital and chamber music programs, which alternate with the best in popular, jazz and folk concerts. Brilliant ballet performances, distiguished theatre, and a stimulating art exhibit are annual attractions.

Like every important artistic enterprise, Ravinia has never been content with simply offering the best in entertainment summer after summer; it continuously improves and augments the scope of its attractions in order to present what is meaningful and exciting to current audiences.

The preliminary Calendar of Events for the gala 40th anniversary season, inserted in this program book, is evidence of Ravinia's determination to maintain its prestige both nationally and internationally. New directions in Festival programming began in 1964 when Seiji Ozawa became Music Director. After his five-year tenure, the late Istvan Kertesz served as Principal Conductor of the Festival. Innovative concepts in festival programming, introduced by Music Director, James Levine, and Executive Director, Edward Gordon, have created a design for a festival which critics say deserves the attention of everyone on the American music scene.

Assure Ravinia's Future—1975 Slogan

Faced with an imperative need to assure the Festival's artistic growth, educational expansion, physical improvement, and financial protection, the Ravinia Festival launched its drive "To Assure Ravinia's Future."

Fortunately, at the most propitious moment imaginable, Ravinia's accomplishments as a leading festival of the performing arts were recognized by two exceedingly generous benefactors, Mr. and Mrs. Ray A. Kroc, who agreed to contribute $1,000,000 to Ravinia on a matching basis. The challenge of the matching gift was readily accepted by Ravinia's Executive Committee and Board of Trustees. Through their early efforts special gifts in excess of $250,000 were

(Continued on Page 14)



A
Financial
Symphony

Mid-West
National Bank
of Lake Forest



JENKINS
and
BOLLER CO., Inc.

General Contractor

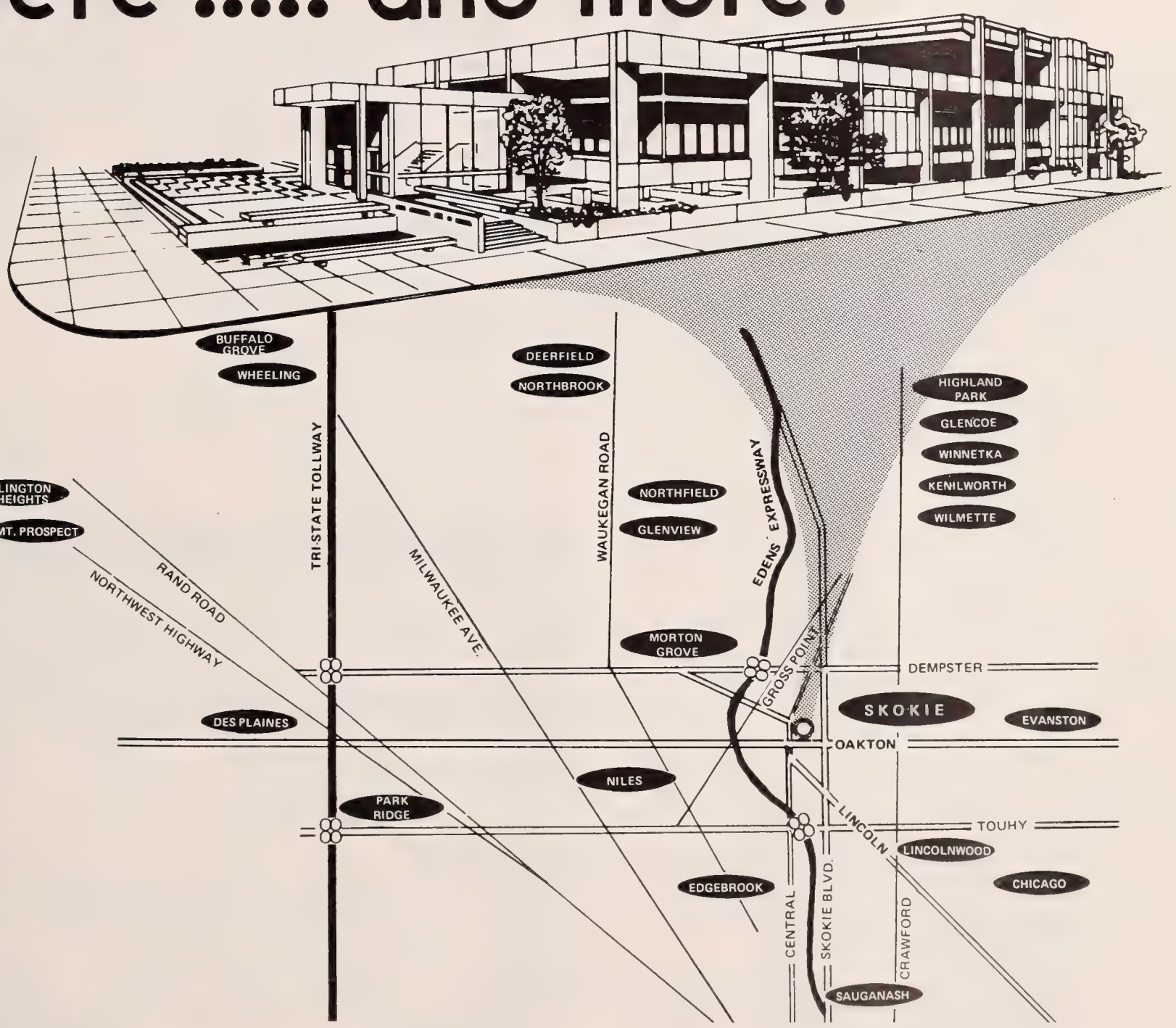
Division
Camosy Incorporated

P.O. BOX 1170 NORTH ROUTE 41 AND DELANY ROAD,
WAUKEGAN, ILLINOIS 60085

PHONES (312) 244-6602
CHICAGO 273-4533

KENOSHA-RACINE 552-8700
MILWAUKEE 224-0500

Why Bank In The Loop?
You Get The Same Services Here ..... and more!



we're a lot closer without the parking hassle

FNBOS *the bank with a new point of view*

FIRST NATIONAL BANK OF SKOKIE

OAKTON & LINCOLN AVENUES, DOWNTOWN SKOKIE, ILLINOIS 60076 312 - 673-2500

MEMBER F.D.I.C. WHERE EACH DEPOSITOR IS INSURED UP TO $40,000.00



LEO BURNETT U.S.A.

ADVERTISING

PRUDENTIAL PLAZA · CHICAGO, ILLINOIS 60601

"To Assure Ravinia's Future"

(Continued From Page 12)

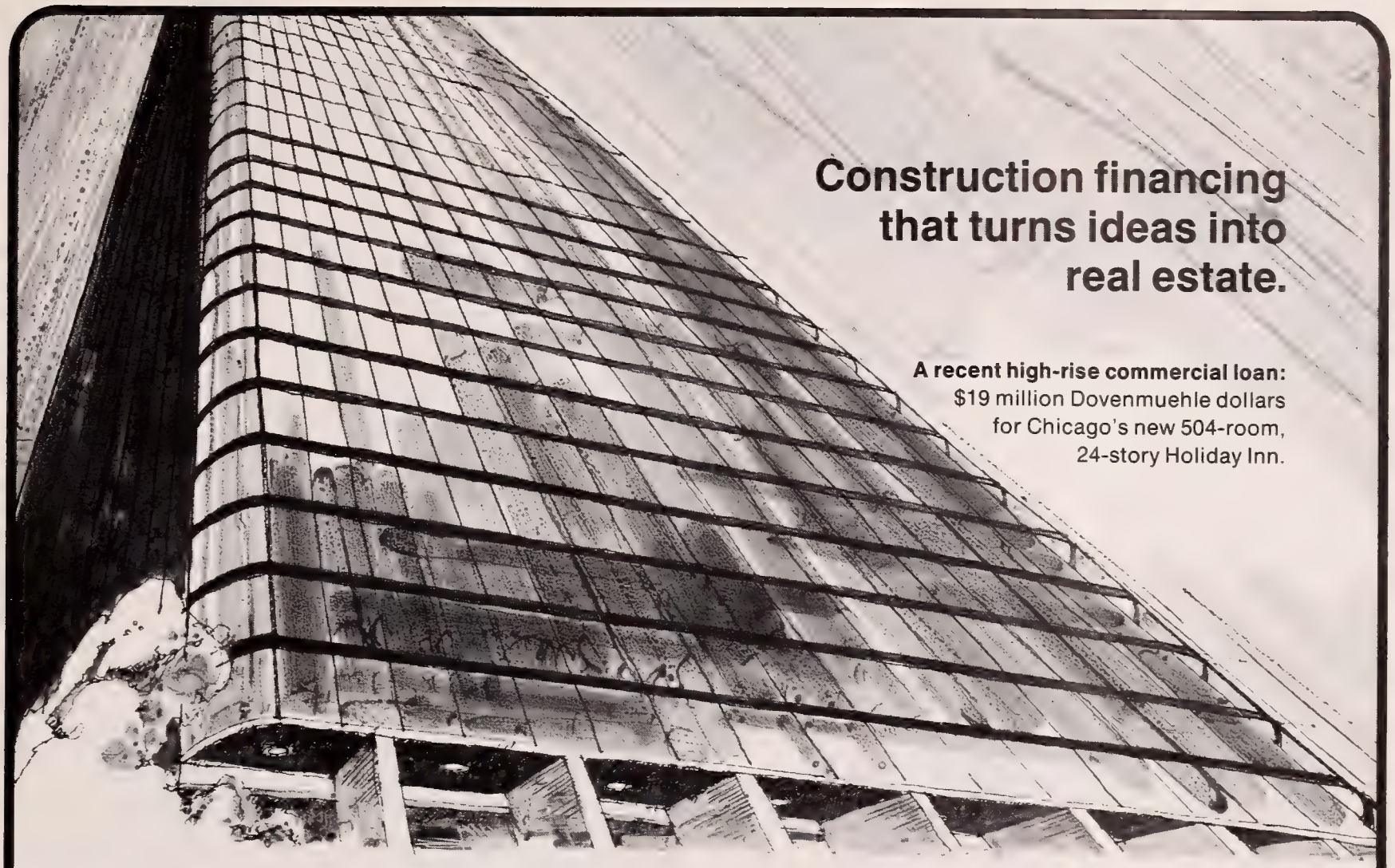
obtained before Mrs. Glen A. Lloyd, Chairman of the Festival, made the announcement of the permanent capital funds drive at the opening concert of the 1973 season.

Since then, dedicated members of Ravinia's official family have secured $1,000,000 in pledges and outright gifts which enabled the Festival to claim the Kroc million, which means that $2,000,000 will be allocated to Ravinia's first and greatly desired Endowment Fund when the total goal of $2,750,000 is reached. The additional $750,000 specified in the campaign goal is for the essential needs at the Festival's site.

The Festival is now striving to obtain the remaining $500,000 needed to meet this goal. This evening's benefit concert is a highlight of the current capital campaign.

Pledges to "The Fund to Assure Ravina's Future" are payable up to five years from the date made. Gifts to The Fund can be designated for permanent endowment or unrestricted use or for physical improvements to the Park. Everyone who supports the Ravinia Festival is certain of receiving an annual season of summer entertainment; everyone who contributes to Ravinia's future can count on an optimum return on investment. There aren't many opportunities today to make an investment that offers both an immediate return and long term growth.

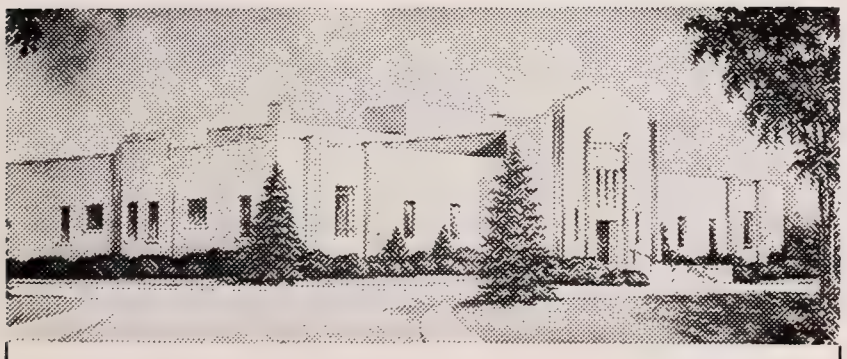




Construction financing that turns ideas into real estate.

A recent high-rise commercial loan:
$19 million Dovenmuehle dollars
for Chicago's new 504-room,
24-story Holiday Inn.

DOVENMUEHLE, INC. mortgage financing
135 South LaSalle Street • Chicago, Illinois 263-2200



Memorial Park Cemetery and Mausoleum

COMMUNITY MAUSOLEUM—COLUMBARIUM
EARTHEN INTERMENT—CREMATORIUM
MONUMENTS—MARKERS

We operate our own Greenhouses

9900 Gross Point Road, Skokie, Illinois 60076
Chicago: 583-5080; 583-5081
Suburban: 864-5061; 864-5062

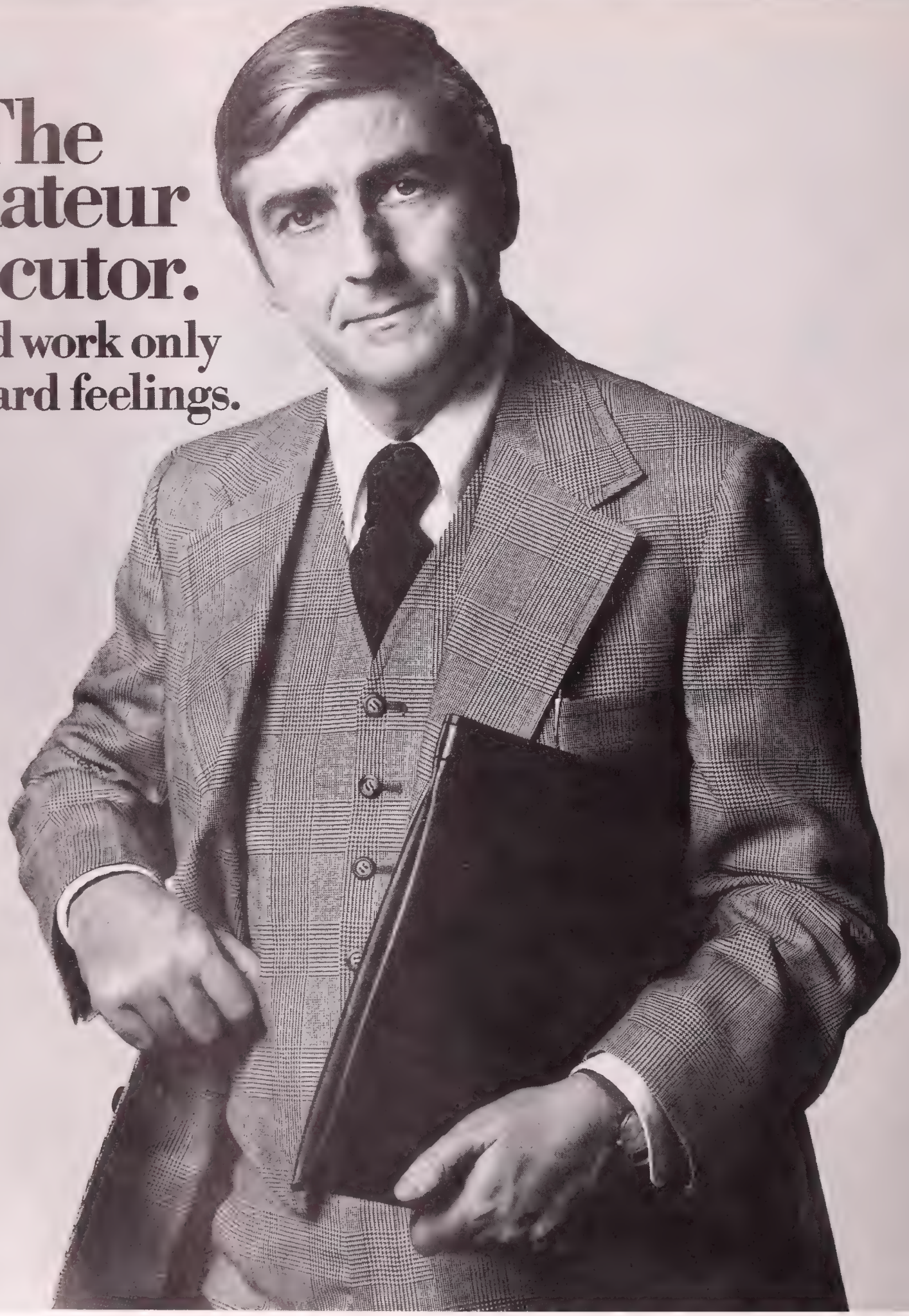
"We Add Interest to Your Life Every Day"

DEERFIELD SAVINGS
& LOAN ASSOCIATION

745 DEERFIELD ROAD,
DEERFIELD, ILLINOIS 60015
945-2550

The Amateur Executor.

His hard work only caused hard feelings.



Administering a will through probate is no job for a novice. George found that out when he served as executor for a friend.

Inexperience caused him to make some costly errors. And now the family blames him. In spite of the personal sacrifice he made in time and effort.

It wasn't all wasted, though. George's experience—or lack of it—caused him to re-think his own will. And to revise it, naming The Northern Trust as executor.

His lawyer recommended us because of our objectivity, experience, administrative abilities, investment skills, and tax expertise.

But George was most impressed with our reputation for sensitivity in dealing with a family's needs when tact and good judgment are needed.

Ask your lawyer about us. And for our free booklet "Choosing Your Executor," contact Ray E. Marchman, Jr., Vice President, The Northern Trust Company, 50 S. LaSalle St., Chicago 60690. (312) 346-5500.

The Northern Trust

Bring your future to us.

ARTIST SERIES

Wheaton College

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, *Music Director and Conductor*

COLIN DAVIS, *Principal Guest Conductor*

1974-75 BLUE SERIES • EDMAN MEMORIAL CHAPEL • APRIL 10, 1975

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, *Music Director and Conductor*
COLIN DAVIS, *Principal Guest Conductor*

NINETY-FOURTH SEASON

Program

*Overture "Leonore" No. 3, Opus 72b ..... *Beethoven*

The Cloud Messenger ..... *Rush*

Intermission

*Symphony No. 2 in D, Opus 73 ..... *Brahms*

Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

Baldwin Piano
Deutsche Grammophon and *RCA Records

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, *Music Director*

COLIN DAVIS, *Principal Guest Conductor*

JOSEPH SILVERSTEIN, *Assistant Conductor*

First violins

Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

Second violins

Clarence Knudson
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

Violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses

Henry Portnoi
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

Flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo

Lois Schaefer

Oboes

Ralph Gomberg
John Holmes
Wayne Rapier

English horn

Laurence Thorstenberg

Clarinets

Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

Bass clarinet

Felix Viscuglia

Bassoons

Sherman Walt
Edward A. Taft chair
Ernst Panenka
Matthew Ruggiero

Contra bassoon

Richard Plaster

Horns

Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets

Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones

William Gibson
Ronald Barron
Gordon Hallberg

Tuba

Chester Schmitz

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Charles Smith
Arthur Press
Assistant timpanist
Thomas Gauger
Frank Epstein

Harps

Bernard Zighera
Ann Hobson

Personnel manager

William Moyer

Librarians

Victor Alpert
William Shisler

Stage manager

Alfred Robison

THE CONDUCTOR

SEIJI OZAWA

Upon his appointment as Music Director in the fall of 1973 Seiji Ozawa became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky amd Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the orchestra.

Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-1962 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his first full-length professional concert appearance in North America.

Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-1966 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest-conducting. During the summer of 1969 he conducted opera for the first time—*Così fan tutte* at Salzburg—and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic.

In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra.

As Music Director and Conductor of the Boston Symphony Orchestra, a position he holds concurrently with his posts at Tanglewood and in San Francisco, he had made several recordings with the Boston Symphony Orchestra on the Deutsche Grammophon label, among them Berlioz' *Symphonie fantastique* and *La damnation de Faust,* and (with Christoph Eschenbach) Beethoven's Piano Concerto No. 5. He and the Boston Symphony Orchestra are currently in the process of recording Ravel's complete orchestral works.

PROGRAM NOTES

Overture 'Leonore no. 3' op. 72b *Ludwig Van Beethoven (1770-1827)*

Program note by Andrew Raeburn

On November 13, 1805, Napoleon Bonaparte's troops marched into Vienna. Seven days later the first performance of Beethoven's only opera *Fidelio* was given at the Theater-an-der-Wien 'before stalls full of French officers'. Many of the regular patrons had fled the city, the novelty of the piece did not appeal to the French military, and after two further performances, on November 21 and 22, Beethoven withdrew the opera. It was hardly an auspicious time to present a difficult new piece, and it did not help that none of the principal singers was more than mediocre.

The critic of Leipzig's *Allgemeine Musikalische Zeitung* was unenthusiastic: 'The oddest among the odd products of last month was surely Beethoven's opera *Fidelio*, which we had been eagerly awaiting. The piece was given for the first time on November 20, but was received very coldly. . . . The performance itself was not of the first rank. Mlle Milder has neither sufficient emotional strength nor liveliness for the role of Fidelio, despite her beautiful voice, and Demmer [Florestan] sang almost consistently flat. All this, together with the general situation, will explain why the opera was given only three times.'

Beethoven conducted the three original performances, but was thoroughly unhappy with them. Following the advice of well-intentioned friends, he made revisions (mostly cuts), and the second version of *Fidelio* was presented at the same theatre on March 29, 1806. This time there were four performances. Beethoven was still dissatisfied: in a letter to Sebastian Meier, his brother-in-law, who sang the role of Pizarro, he wrote on April 10, the day of the final performance that spring: 'I beg you ask Herr von Seyfried to conduct my opera today. I should like to look at and hear it from a distance. At least my patience will not be so sorely tried as if I have to hear my music botched from nearby! I cannot help believing it is done on purpose. I shall not say anything about the wind instruments but every *pianissimo*, every *crescendo, decrescendo*, every *forte*, every *fortissimo* has been eliminated from my opera; at any rate they are disregarded. One really loses delight in composing anything at all when one hears this kind of performance. . . .

'P.S. If the opera is to be given again the day after tomorrow, we must certainly have another rehearsal tomorrow, if only with piano, or it will get even worse.'

For more than seven years Beethoven put *Fidelio* aside. Then, early in 1814, the opportunity for another revival presented itself. Georg Friedrich Trietschke, the stage manager and poet of the Kärntnertor-Theater, revised the libretto, and Beethoven set to work once again on the score. The premiere of the opera as it is best known today was given at Trietschke's theatre on May 23. It was triumphantly successful.

For the first production of 1805 Beethoven wrote the overture now known as 'Leonore no. 2'. The following year the revised version began with 'Leonore no. 3', a piece even more elaborately constructed than its precursor. For the 1814 production Beethoven realized that so long and formal a piece was out of place before the first act, and wrote the overture now called 'Fidelio', a shorter and simpler piece which is theatrically a more effective prelude to the domestic atmosphere of the first scene, in which Marcelline, daughter of Seville Prison's chief warder, does her ironing, while the turnkey Jaquino vainly proposes marriage.

The overtures for the two earlier versions, masterpieces both, are happily now staples of the symphonic repertoire. *Leonore no. 3* is often played also in the opera house before the curtain goes up on the last act of *Fidelio*.

There are two recordings of Leonore no. 3 *by the Boston Symphony Orchestra available on the RCA label: one is conducted by Charles Munch, the other by Erich Leinsdorf.*

The Cloud Messenger *Loren Rush*

Program note by the composer

Born in 1935 in Southern California, Loren Rush currently resides in Point Richmond, California. He completed *The Cloud Messenger* in Rome during the summer of 1970, and its first performance was given the following year by the Rome Symphony Orchestra (RAI), Giampiero Taverna conducting. Seiji Ozawa and the San Francisco Symphony Orchestra gave the first American performance on April 8, 1973, in San Francisco, and the work was later performed, under the direction of Niklaus Wyss, during that orchestra's tour of the USSR.

The instrumentation: three flutes, alto flute, two piccolos, three oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, fluegelhorn, four trombones, tuba, celesta, keyboard glockenspiel, amplified harpsichord, two harps, acoustic guitar, piano, tam-tams, glockenspiels, bass drums, marimba, cymbals, jazz set, tom-toms, vibraphone, xylophone, chimes, strings.

Loren Rush began the study of piano at the age of six and gradually extended his studies to include bassoon, contrabass, percussion and the Japanese koto, the instrument he uses as a compositional aid. He studied composition with Robert Erickson and attended San Francisco State Unitversity, the University of California at Berkeley, and Stanford University, where he received a doctoral degree. His fellowships and awards include the Rome Prize, the Institute of Arts and Letters Award and a Guggenheim Fellowship. He has been active in the San Francisco Bay Area both as a conductor and instrumentalist in the performance of new music. As Stanford Artificial Intelligence Project Visiting Scholar, he is currently a member of the Stanford Computer Music Project, where, in his own words, 'a small group of composers is using a large computer as a musical instrument.' Mr. Rush wrote the following comments for the American premiere of *The Cloud Messenger:*

'If I were to refer to *The Cloud Messenger* as "this difficult achievement with its infinitely demanding thorough details, strong in its means of expression, but extremely sensitive and informed throughout by mathematics, the creator of the ineffable mystery of space," I would be quoting Le Corbusier on his cathedral at Ronchamp at the benediction in 1955.

'I especially notice in the quote the early reference to details. Often the artist spends so much time on the details that when asked about a particular work he will neglect the primary formation and inspiration of the work and give an account of the details. (The painter Jack Bailey is capable of extremely fast execution. When once I asked how his painting was going he said that he had spent the entire day on an old woman's left nostril.)

'After the premiere of *Nexus 16* at Tanglewood in 1964 Erich Leinsdorf asked me to write a piece for the Boston Symphony Orchestra. By the following summer in Point Richmond I had a fairly precise mental image of the piece and even a few sketches, and by the fall of 1967 I was able to show him in New York the score in nearly complete form, except for some of the detail. He agreed to program the piece as soon as he received the score in a form complete enough that the performance parts could be made. *The Cloud Messenger* was completed in the summer of 1970. By then I had been living in Rome for a year and Erich Leinsdorf had retired from the Boston Symphony Orchestra.

'*The Cloud Messenger* was premiered in 1971 with the Rome Symphony Orchestra (RAI) conducted by Giampiero Taverna. It is in one movement and scored in ninety-nine individually defined instrumental parts. It is mainly dramatic, a sort of musical "theater of mind" where several musical "characters" are developed in various dramatic relationships. Liszt probably would have called it a tone poem.

'The title is somewhat more evocative than descriptive.'

Symphony No. 2 in D op. 73 *Johannes Brahms (1833-1897)*

Program note by John N. Burk

Looking back over the ninety-odd years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly 'modern' today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as 'not distinguished by inventive power'! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome, turgid"; the *Traveler*, "evil-sounding, artificial", lacking "a sense of the beautiful", an "unmitigated bore". The *Post* called it "as cold-blooded a composition, so to speak, as was ever created". The critic of the *Traveler* made the only remarks one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's *Dramatic Symphony*, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was 'obscure', 'intellectual', to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the 'obscurity' they so often attributed to him really lay in their own noncomprehending selves. Their jaws would have dropped could they have known that these 'obscure' symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Second Symphony for RCA.

Program notes copyright © 1975 by the Boston Symphony Orchestra Inc.

ARTIST SERIES
Beaux Arts Trio (Orange Series)
Sat., April 19 - 8:15 p.m.
$3, $4, $5

SPRING CONCERTS
CONSERVATORY MUSIC ORGANIZATIONS

Women's Glee Club	Sat., April 12
Symphony Orchestra	Sat., April 26
Concert Band	Fri., May 16
Men's Glee Club	Fri., May 23
Concert Choir	Sat., May 31

Events begin at 8:15 p.m.
$1.50 admission; children under 12 - $1

FESTIVAL OF AMERICAN MUSIC
WHEATON COLLEGE In ORCHESTRA HALL
Sacred and secular music
from colonial to contemporary times
by Wheaton Glee Clubs, Choir, Band, Orchestra
SATURDAY, MAY 3, 1975 • 8:00 p.m.
$6, $5, $4, $3 • College ticket office 682-5010

Hancher Auditorium / University of Iowa



AT Hiltbrunner's

IT'S ALWAYS MUSIC TIME

Distributors of the world's finest musical instruments.
Steinway & Sons—Everett and Sohmer Pianos

116-120 Second Street S.E./Cedar Rapids, Iowa/phone 363-2667

Tickets for Hancher performances are available at our store.

3

Third Season

Virgil M. Hancher Auditorium
The University of Iowa

Hancher Auditorium Concert Series

PRESENTS

Boston Symphony Orchestra

Seiji Ozawa Music Director

Colin Davis Principal Guest Conductor

Ninety-Fourth Season

FRIDAY, APRIL 11, 1975—8 P.M.

SEIJI OZAWA, conductor

HAYDN / Symphony No. B in B Flat Major

Allegro molto
Menuet; Trio
Andante
Presto

RAVEL / Le tombeau de Couperin

Prélude
Forlane
Menuet
Rigaudon

INTERMISSION

*STRAUSS / Ein Heldenleben (A Hero's Life), op. 40
Joseph Silverstein, violin

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

Baldwin Piano
Deutsche Grammophon and *RCA Records

Columbia Artists Management, Inc.
165 West 57th Street, New York, New York 10019

FRANZ JOSEF HAYDN

Symphony No. B in B Flat Major

Haydn was born at Rohrbach, Lower Austria, on April 1, 1732; he died in Vienna on May 31, 1809. The *Symphony No. B,* one of his first symphonies, was written during the period 1757-1761, when Haydn served as *Kapellmeister* to Count Morzin at Lukavec, Bohemia.

The instrumentation: two oboes, bassoon, two horns, strings, cembalo.

So prolific was Haydn that he himself, spending the last years of his life compiling a list of his complete works, was unable to recollect or identify all of his creative output. The title of the compilation, published in 1805, openly acknowledged the problem: "Catalogue of all those compositions which I can approximately recall having produced between my 18th and 73rd years." When Haydn was unable to meet the demand for new works, publishers and copyists, professional plagiarists of the day, filled the gap; they not only stole his compositions for publication and sale, but released the efforts of others under his name. Many of these spurious compositions came to be counted among his works, while genuine pieces—despite the composer's diligent but excusably vague efforts—escaped inclusion. Manuscripts were destroyed, misplaced, or permanently lost. Others appeared as "new" pieces, but ultimately turned out to be reworkings of compositions already catalogued. Consider only a minor part of the confusion surrounding the master's symphonic repertoire: Haydn claimed 118 symphonies; Leopold Schmidt increased it to 144, Alfred Wotquenne to 149, and Sir Henry Hadow won high bidding with 153. In 1907, Eusebius Mandyczewski reduced the total to 104, which remained the accepted number until 1932 and the respectably authenticated declaration of Adolf Sandberger that the 104 number omitted no fewer than 78 symphonies.

Much of the confusion centers around early compositions such as the *Symphony No. B,* listed as number 7 in the Haydn Catalogue, but called—naturally—a *Partita* in the manuscript found in an Austrian monastery, and therefore left out of many listings. This, and other works from the same period, are often of a style and character capable of having been produced by any of the hundreds of composers alive at mid-century. Haydn's symphonic genius was not born fully realized—all the more estimable his accomplishments in the form—one is therefore hard put to single out his early efforts from those of his fellows. The *Symphony No. B,* for all its charm and delicacy, is such a work. More a child of a period than a famous man, it is only in its Presto finale that one sees a glimmer of light illuminating the genius which would one day elevate the symphony to the noblest of forms.

MAURICE RAVEL

Le tombeau de Couperin

Program note by James Lyons

Ostensibly this music represents neoclassic expression in its purest distillate. And it was, indeed, conceived as a pianistic idealization of the clavecin aesthetic exemplified by

Eble Music Company

11½ S. Dubuque St.

Francois Couperin *le Grand*. But that was in the fateful summer of 1914, and even Ravel's sleepy St. Jean-de-Luz was traumatized by the news of Archduke Francis Ferdinand's assassination at Sarajevo. France mobilized overnight, and by August was at war. By then the sketches for *Le tombeau de Couperin* were in a desk drawer.

When he returned to them three wretched years later the composer was a very different man, broken in health and shattered emotionally by the loss of his mother, who had died barely a week after his medical discharge. Thus it was that the six movements became as many "tombstones" (each one inscribed separately) for friends and regimental comrades who had been killed on the Western Front.

As a work for solo piano—Ravel's last, incidentally—*Le tombeau* was not a notable success. Strictly speaking it could not have been because it marked a stylistic retrogression after the harmonic leaps forward in the *Valses nobles et sentimentales* and *Gaspard de la nuit*. But fortunately that was not the end of the matter.

Two years later, by which time Ravel was much healthier in body and spirit, he was delighted to hear that Jean Börlin wanted to choreograph *Le tombeau* for Rolf de Maré's Swedish Ballet (actually the suggestion had come from Ravel's old Montmartre confrère, the conductor D. E. Inghelbrecht). Whereupon the composer himself scored four of the movements as a concert suite, omitting the Fugue and Toccata and also, significantly, omitting all of the dedications—as if to testify that in this orchestral guise *Le tombeau* was not a mere arrangement but a new work altogether, intended to have a life of its own. And so it has had, uninterruptedly, ever since its Paris première on February 28, 1920.

Ironically, the orchestral version of *Le tombeau de Couperin* probably has more neoclassic purity in its resplendence than the leaner-lined keyboard prototype; the modern orchestra, after all, was the instrument Ravel knew best. No matter, it is a masterpiece of its genre—whether or not one agrees with Edwin Evans that the composer incarnated "the very spirit of the precise and ordered classicism of the eighteenth century."

The concert suite comprises a *Prélude, Forlane, Menuet,* and *Rigaudon*. The forlane is akin to the jig, but not to Bach's because, being Italian in origin, it is not contrapuntal. Admirers of Oliver Wendell Holmes will recall his use of "rigadoon" as a synonym for "sashy" in *Elsie Venner;* Rousseau had ascribed the form to a certain dancing master named Rigaud, but in fact no one can attest to its origins. Whatever the disparate natal circumstances involved, as importuned by Ravel these old dances become as one in their evocation—or simulation—of an unmistakably Gallic quintessence.

RICHARD STRAUSS

Ein Heldenleben (A Hero's Life), tone poem, op. 40

Program note by John N. Burk

As *Don Quixote* is an extension of the variation form, and *Till Eulenspiegel* maintains the skeleton of a rondo, *Ein*

records one
11 south dubuque

Heldenleben has been described as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes; the "Hero's companion" provides the contrasting second subject; the "Deeds of war" is the working out of these themes, culminating in a sort of recapitulation. The last two sections are as a coda of extreme length.

THE HERO—The hero's principal theme is stated at once by the horns and strings—broad and sweeping with wide skips—full of energy and assurance. If this particular tone poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture is to become still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

THE HERO'S ADVERSARIES—This picture was drawn too sharply in the judgment of the early hearers of *Ein Heldenleben.* Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the woodwind "scharf," "spitzig," "schnarrend," in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

There seems to be only one other case in history where a composer openly mocks his critics in his music—the case of Wagner and his Beckmesser.

THE HERO'S COMPANION—As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and willful—refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

THE HERO'S DEEDS OF WAR—A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss's technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax—a song of triumph.



The Preucil School of Music

Have you known the joy of developing your child's musical potential? Or improving your own skills?

Lessons in Violin, Viola, Cello, Piano and Harp
Suzuki Talent Education
Orff Musicianship Classes

524 N. Johnson Street
337-4788 • 337-2558

Casavant Frères
Limitée

Builders of
Fine Pipe Organs
Since 1879

Carroll Hanson
Box 697
Iowa City, Iowa 52240
319/351-4925

THE HERO'S WORKS OF PEACE—But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from *Don Juan, Zarathustra, Tod und Verklärung, Don Quixote, Macbeth, Guntram, Till Eulenspiegel,* and the song *Traum durch die Dämmerung*. The beloved companion is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

THE HERO'S RETIREMENT FROM THE WORLD AND THE FULFILLMENT OF HIS LIFE—There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has at last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

Strauss's audiences and critics have too long been bothered by the evidence of the allusions listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music—as music.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded *Ein Heldenleben* for RCA; Joseph Silverstein is the violin soloist.

Program notes copyright © 1975 by the Boston Symphony Orchestra, Inc.

THE CONDUCTOR



Upon his appointment as Music Director in the fall of 1973 Seiji Ozawa became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the orchestra.

Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, in Tokyo, winning first prizes in composition and conducting. He

Growing with The University of Iowa

The Barn Realty

1 West Prentiss
Iowa City, Iowa 52240
(319) 351-2535

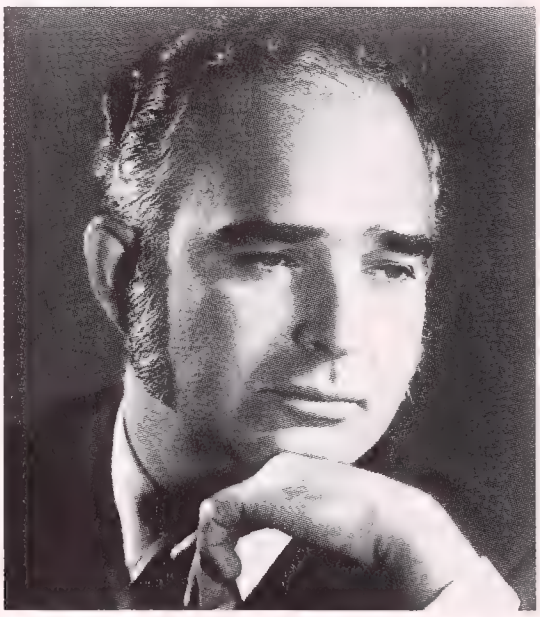
then went to Europe, where he won first prize at the International Competition of Conducting at Besançon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-1962 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his first full-length professional concert appearance in North America.

Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-1966 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest conducting. During the summer of 1969 he conducted opera for the first time—*Così fan tutte* at Salzburg—and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic.

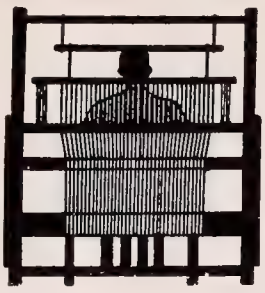
In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra.

As Music Director and Conductor of the Boston Symphony Orchestra, a position he holds concurrently with his posts at Tanglewood and in San Francisco, he has made several recordings with the Boston Symphony Orchestra on the Deutsche Grammophon label, among them Berlioz' *Symphonie fantastique* and *La damnation de Faust,* and (with Christoph Eschenbach) Beethoven's Piano Concerto No. 5. He and the Boston Symphony Orchestra are currently in the process of recording Ravel's complete orchestral works.

THE SOLOIST



JOSEPH SILVERSTEIN, assistant conductor of the Boston Symphony Orchestra since the beginning of the 1971-1972 season and concertmaster since 1962, joined the Orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Josef Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia. Joseph Silverstein has established an international reputation as soloist and as first violinist of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida. During past



The Weaving Studio

812 South Summit
Iowa City, Iowa

Yarns Original Weavings Classes

seasons he has performed over 30 concertos with the Orchestra, and has recorded those by Bartók and Stravinsky for RCA.

As violinist of the Boston Symphony Chamber Players, Joseph Silverstein has made many recordings of chamber music for Deutsche Grammophon. Chairman of the faculty of the Berkshire Music Center at Tanglewood, he is also Adjunct Professor of Music at Yale University and Boston University. In addition he teaches privately. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestra.

UNIVERSITY THEATRE

The "Savior" wears a Superman shirt and his followers include ten circus clowns in *Godspell,* the Gospel of Saint Matthew according to John-Michael Tebelak. The play, with its award-winning rock music score by Stephen Schwartz, will open the Summer Repertory Theatre season at The University of Iowa June 13.

Tebelak describes the play, which began as a graduate dissertation at Pittsburgh's Carnegie-Mellon University, as a "celebration of religion."

Drama critics called *Godspell* a "celebration of life" following its off-Broadway opening in 1971. The play was later moved to Broadway, where it continued its run as one of the most successful shows of the 1970s.

The original cast album of the music from *Godspell* earned a Grammy Award as the best album of the year for Schwartz, and produced several hit singles: "Day by Day," "Save the People" and "By My Side."

Godspell and the hit British comedy in which *** is a dirty word, *No Sex, Please, We're British,* will be presented on an alternating schedule from June 13-28 at the E. C. Mabie Theatre.

The "clean" comedy farce is about a newlywed couple living over the bank where he is assistant manager. The wife decides to supplement the family income by answering a "Business Opportunities" ad offering at-home sales opportunities. The "Swedish glassware" she orders turns out to be pornographic postcards. When she mistakenly sends the firm a check, masses of pornography arrive at the apartment.

With the assistance of a bungling bank cashier, the couple attempts to hide the material from a mother-in-law, a suspicious police inspector and a couple of important bank officials.

"The play is a fun-filled laugh riot, which literally bends over backwards to portray good clean fun," a critic wrote of the production.

Addison Myers, assistant professor of speech and dramatic art, will direct *No Sex, Please, We're British,* and *Godspell* will be directed by U of I student Michael Robertson.

Life, death and the hereafter, as experienced by the townspeople of Grover's Corners, New Hampshire, at the turn of the century, provided the material for Thornton Wilder's *Our Town,* the third production of the Summer Repertory Theatre season.

The story centers on George, Dr. Gibbs' son, and Emily, newspaper editor Webb's daughter, as they attend high school together, fall in love over sodas at the corner drugstore, marry and experience tragedy as Emily dies giving birth to their second child.

A "stage manager" narrator conducts the tour through the characters' lives,

culminating with Emily's return to life, where she experiences the pain of walking among those who take the beauties of life for granted.

Author Thornton Wilder earned the Pulitzer Prize for the play in 1938.

Directing the U of I production, scheduled for July 1-6 on the stage at Hancher Auditorium, will be Professor Cosmo Catalano, associate professor of speech and dramatic art.

This summer's repertory season will also include three performances by the U of I Dance Company July 10-12 at the E. C. Mabie Theatre. Co-directors of the company are Ann Ludwig and Judith Allen, both instructors in dance in the U of I Department of Physical Education for Women.

The Summer Opera presentation will be *Die Fledermaus (The Bat)* by Johann Strauss.

A case of mistaken identity and the wish to preserve a lady's honor result in the wrong man's being taken off to jail in the comic three-act opera which was first performed in 1874.

The real culprit has decided to delay the serving of his eight-day sentence by one day so that he can attend a ball that evening.

As a result of the mistaken identity, it appears for a time that the jail will be filled to overflowing until the many intrigues are explained.

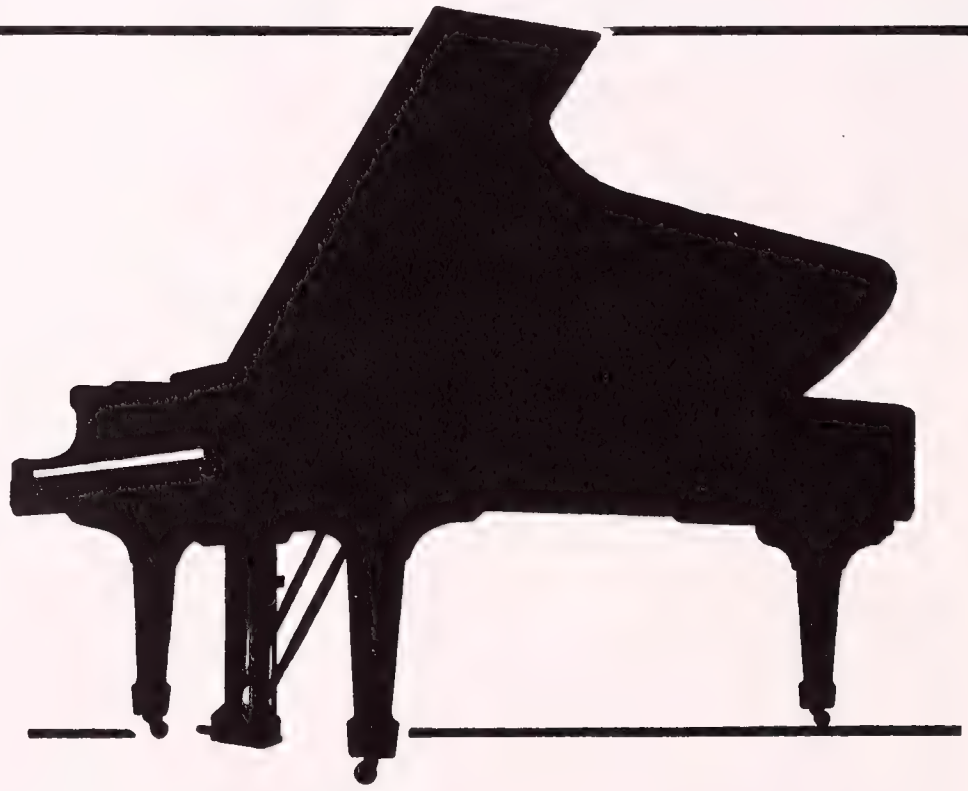
The opera will be presented on July 17 and 19 at Hancher Auditorium, under the direction of Herald Stark, professor of music, and Professor Catalano.

AUDITORIUM INFORMATION

BOX OFFICE HOURS
Open from 11 a.m. to 5:30 p.m., Monday through Friday. Open Sunday from 1 p.m. to 3 p.m., and on nights of performances until 9 p.m. Telephone 353-6255.

AUDITORIUM OPENINGS
Doors ordinarily open 30 minutes before curtain time.

SEATING POLICY
Auditorium aisle doors are closed as program begins. Latecomers will be taken to an observation room and seated at an intermission.



A tradition of distinctive musical service

West music company
1212 5th St., Coralville / Ph. 351-2000
The Sycamore Mall Ph. 351-9111

STANDING IN AISLES
Patrons who must leave programs early are asked not to stand in spillways, as only employees of the auditorium are permitted to stand in aisles or passageways during any performance or public gathering.

RESTROOMS
Located on either side of the main lobby and mezzanine level.

PHOTOGRAPHS AND TAPE RECORDERS
Because of disturbance caused other patrons and contractual arrangements with many artists, photographs and tape recordings may not be taken during a performance. Patrons are requested to check their cameras and tape recorders with the doorman.

GOOD HEALTH!
The acoustics of the auditorium serve to enhance the sounds of coughing and other distracting audience noises. Especially during the "cold" season, patrons are invited to be conscious of their personal acoustical qualities. *Cough drops are available from the ushers.*

DRINKING FOUNTAINS
Located on extreme sides of the lobby and mezzanine levels.

TOURS
Tours are conducted Monday through Friday and on Sunday at 2 p.m. Tours leave from the Box Office lobby. For special group tours, call 353-6251.

GREENROOM
Located on the river side of the lobby, a convenient place for meeting artists following a performance. Check with attendant at door for availability of performers.

SMOKING
While smoking is not permitted in the auditorium, guests who wish to smoke between acts are invited to either the lobby or mezzanine areas.

LOST AND FOUND
Articles lost during a performance will be turned in to the Box Office. Articles not claimed in two weeks will be sent to lost and found in the Iowa Memorial Union.

CHECKROOMS
Located on either side of the lobby and mezzanine levels. Charge, 25 cents per article checked.

BREMERS

58 years of fashion leadership in Eastern Iowa

Downtown
120 East Washington

The Mall
1609 Sycamore

Zipper
1611 Sycamore

Iowa Center

Hanche

Festival

CONCERT SERIES

PINCHAS ZUKERMAN
September 25

MONTEVERDI CHOIR AND
ORCHESTRA OF HAMBURG
October 24

STOCKHOLM PHILHARMONIC
November 19

ALEXIS WEISSENBERG
February 5

BEVERLY SILLS
May 1

CHAMBER MUSIC SERIES

SPECULUM MUSICAE
October 1

JUILLIARD STRING QUARTET
February 9

NETHERLANDS WIND ENSEMBLE
February 19

BERLIN PHILHARMONIC OCTET
March 28

SAINT PAUL CHAMBER ORCHESTRA
April 26

All dates and events are subject to change

for the Arts

Auditorium

Fourth Season 975-76

4

VARIETY SERIES

COUNT BASIE
September 17-18

THE MAGIC SHOW
October 2-3

CHINESE ACROBATS OF TAIWAN
November 16
(First Night Variety Series)

MAZOWSZE POLISH SONG AND DANCE COMPANY
February 24
(Second Night Variety Series)

NEW YORK JAZZ REPERTORY COMPANY
April 19-20

DANCE SERIES

PILOBOLUS DANCE THEATRE
October 14-15

CITY CENTER JOFFREY BALLET
January 26-27

MURRAY LOUIS DANCE COMPANY
February 12 and 14

SPECIAL EVENTS

VIENNA CHOIR BOYS
December 1

CITY CENTER JOFFREY BALLET
January 28

MSTISLAV ROSTROPOVICH
March 29

3

Third Season

Virgil M. Hancher Auditorium
The University of Iowa

Hancher Auditorium Concert Series

PRESENTS

Boston Symphony Orchestra

Seiji Ozawa Music Director

Colin Davis Principal Guest Conductor

Ninety-Fourth Season

SATURDAY, APRIL 12, 1975—8 P.M.

SEIJI OZAWA, conductor

*BEETHOVEN / Overture "Leonore no. 3," op. 72b

RUSH / The Cloud Messenger

INTERMISSION

*BRAHMS / Symphony No. 2 in D, op. 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

Baldwin Piano
Deutsche Grammophon and *RCA Records

Columbia Artists Management, Inc.
165 West 57th Street, New York, New York 10019

LUDWIG VAN BEETHOVEN

Overture "Leonore no. 3" op. 72b

Program note by Andrew Raeburn

On November 13, 1805, Napoleon Bonaparte's troops marched into Vienna. Seven days later the first performance of Beethoven's only opera, *Fidelio,* was given at the Theater-an-der-Wien "before stalls full of French officers." Many of the regular patrons had fled the city, the novelty of the piece did not appeal to the French military, and after two further performances, on November 21 and 22, Beethoven withdrew the opera. It was hardly an auspicious time to present a difficult new piece, and it did not help that none of the principal singers was more than mediocre.

The critic of Leipzig's *Allgemeine Musikalische Zeitung* was unenthusiastic: "The oddest among the odd products of last month was surely Beethoven's opera *Fidelio,* which we had been eagerly awaiting. The piece was given for the first time on November 20, but was received very coldly. . . . The performance itself was not of the first rank. Mlle. Milder has neither sufficient emotional strength nor liveliness for the role of Fidelio, despite her beautiful voice, and Demmer [Florestan] sang almost consistently flat. All this, together with the general situation, will explain why the opera was given only three times."

Beethoven conducted the three original performances, but was thoroughly unhappy with them. Following the advice of well-intentioned friends, he made revisions (mostly cuts), and the second version of *Fidelio* was presented at the same theatre on March 29, 1806. This time there were four performances. Beethoven was still dissatisfied: in a letter to Sebastian Meier, his brother-in-law, who sang the role of Pizarro, he wrote on April 10, the day of the final performance that spring:

"I beg you ask Herr von Seyfried to conduct my opera today. I should like to look at and hear it from a distance. At least my patience will not be so sorely tried as if I have to hear my music botched from nearby! I cannot

you are cordially invited to meet

Bertrand Russell, Robin Morgan, Mao-tse Tung, Wm. F. Buckley, Moses, Diane Arbus, Mickey Spillane, Kurt Vonnegut, Jr., M. C. Escher, Euell Gibbons, Virginia Woolf, Thomas & Tom Wolfe, Wm. Shakespeare, Homer, Emily Dickinson, Colin Fletcher, James Joyce, Shulamith Firestone, Aeschylus, Xaviera Hollander, Norman Mailer, J. R. R. Tolkien, C. S. Lewis, Agatha Christie, Jacqueline Susan, Erich Von Daniken, Magritte, Lewis Carroll, Louis L'amovr, Jerry Baker, Berthold Brecht, Ralph Nader, Edmund Burke, Doris Lessing, Bradford Angier, Herman Melville, Iceberg Slim, Pete Seeger, Frank Yerby, Che Guevara, Thalassa Crusoe, Daniel Defoe, Andre Norton, John Cage, F. Scott Fitzgerald, Wm. Blake, David Hume, Victor Papanek, Philip Roth, Lao Tsu, Denise Levertov, Allen Ginsberg, Allan Watts, Aleister Crowley, Ellen Peck, Thomas Pynchon, Darrell Gray, Jack Kerovac, Ernest Hemingway, David Morrell, Margaret Keyes, Bill Riviere, Baba Ram Das, J. Edgar Hoover, Nicholas Johnson, Joseph Smith, Mark Twain, Iris Murdoch, Alicia Bay Laurel, Mauricio Lasansky, Marvin Bell, James Beard, John Barth, Robert Creely, Henry Miller, J. I. Rodale, Paul Tillich, R. D. Laing, George Eliot, Ralph Ellison, Alfred E. Neuman, Margaret Drabble, W. C. Fields, Vance Bourjailly, Carlos Castaneda, Heinrich Boll, Aldous Huxley, E. Howard Hunt, Leon Trotsky, Emma Goldman & Thousands of other fascinating, infuriating, exciting pedantic, provocative, enlightening & entertaining people, peacefully assembled together, from 9:30 a.m.-9:30 p.m. Monday-Saturday & noon till 5 p.m. Sundays at ABC Clinton Street Mall on all bus routes, at Clinton & Washington in downtown Iowa City.Come on in & see us for new & used, paper & hardback books. We buy sell & trade. 351-3510

EPSTEIN'S BOOKSTORE

help believing it is done on purpose. I shall not say anything about the wind instruments but every *pianissimo,* every *crescendo, decrescendo,* every *forte,* every *fortissimo* has been eliminated from my opera; at any rate they are disregarded. One really loses delight in composing anything at all when one hears this kind of performance. . . .

"P.S. If the opera is to be given again the day after tomorrow, we must certainly have another rehearsal tomorrow, if only with piano, or it will get even worse."

For more than seven years Beethoven put *Fidelio* aside. Then, early in 1814, the opportunity for another revival presented itself. Georg Friedrich Trietschke, the stage manager and poet of the Kärntnertor-Theater, revised the libretto, and Beethoven set to work once again on the score. The première of the opera as it is best known today was given at Trietschke's theatre on May 23. It was triumphantly successful.

For the first production of 1805 Beethoven wrote the overture now known as "Leonore no. 2." The following year the revised version began with "Leonore no. 3," a piece even more elaborately constructed than its precursor. For the 1814 production Beethoven realized that so long and formal a piece was out of place before the first act, and wrote the overture now called "Fidelio," a shorter and simpler piece which is theatrically a more effective prelude to the domestic atmosphere of the first scene, in which Marcelline, daughter of Seville Prison's chief warder, does her ironing, while the turnkey Jaquino vainly proposes marriage.

The overtures for the two earlier versions, masterpieces both, are happily now staples of the symphonic repertoire. "Leonore no. 3" is often played also in the opera house before the curtain goes up on the last act of *Fidelio.*

There are two recordings of "Leonore no. 3" by the Boston Symphony Orchestra available on the RCA label: one is conducted by Charles Munch, the other by Erich Leinsdorf.

Finland Sweden
Norway Denmark



Furniture and Gift

GILDA IMPORTS

215 Iowa Avenue
Iowa City, Iowa 52240
319-338-7700

LOREN RUSH

The Cloud Messenger

Program note by the composer

Born in 1935 in Southern California, Loren Rush currently resides in Point Richmond, California. He completed *The Cloud Messenger* in Rome during the summer of 1970, and its first performance was given the following year by the Rome Symphony Orchestra (RAI), Giampiero Taverna conducting. Seiji Ozawa and the San Francisco Symphony Orchestra gave the first American performance on April 8, 1973, in San Francisco, and the work was later performed, under the direction of Niklaus Wyss, during that orchestra's tour of the USSR.

The instrumentation: three flutes, alto flute, two piccolos, three oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, fluegelhorn, four trombones, tuba, celesta, keyboard glockenspiel, amplified harpsichord, two harps, acoustic guitar, piano, tam-tams,

glockenspiels, bass drums, marimba, cymbals, jazz set, tom-toms, vibraphone, xylophone, chimes, strings.

Loren Rush began the study of piano at the age of six and gradually extended his studies to include bassoon, contrabass, percussion and the Japanese koto, the instrument he uses as a compositional aid. He studied composition with Robert Erickson and attended San Francisco State University, the University of California at Berkeley, and Stanford University, where he received a doctoral degree. His fellowships and awards include the Rome Prize, the Institute of Arts and Letters Award and a Guggenheim Fellowship. He has been active in the San Francisco Bay area both as a conductor and instrumentalist in the performance of new music. As Stanford Artificial Intelligence Project Visiting Scholar, he is currently a member of the Stanford Computer Music Project, where, in his own words, "a small group of composers is using a large computer as a musical instrument." Mr. Rush wrote the following comments for the American première of *The Cloud Messenger:*

"If I were to refer to *The Cloud Messenger* as this 'difficult achievement with its infinitely demanding thorough details, strong in its means of expression, but extremely sensitive and informed throughout by mathematics, the creator of the ineffable mystery of space,' I would be quoting Le Corbusier on his cathedral at Ronchamp at the benediction in 1955.

"I especially notice in the quote the early reference to details. Often the artist spends so much time on the details that when asked about a particular work he will neglect the primary formation and inspiration of the work and give an account of the details. (The painter Jack Bailey is capable of extremely fast execution. When once I asked how his painting was going he said that he had spent the entire day on an old woman's left nostril.)

"After the première of *Nexus 16* at Tanglewood in 1964 Erich Leinsdorf asked me to write a piece for the Boston Symphony Orchestra. By the following summer in Point Richmond I had a fairly precise mental image of the piece and even a few sketches, and by the fall of 1967 I was able to show him in New York the score in nearly complete form, except for some of the detail. He agreed to program the piece as soon as he received the score in a form complete enough that the performance parts could be made. *The Cloud Messenger* was completed in the summer of 1970. By then I had been living in Rome for a year and Erich Leinsdorf had retired from the Boston Symphony Orchestra.

"*The Cloud Messenger* was premièred in 1971 with the Rome Symphony Orchestra (RAI) conducted by Giampiero Taverna. It is in one movement and scored in ninety-nine individually defined instrumental parts. It is mainly dramatic, a sort of musical theater of the mind where several musical characters are developed in various dramatic relationships. Liszt probably would have called it a tone poem.

"The title is somewhat more evocative than descriptive."

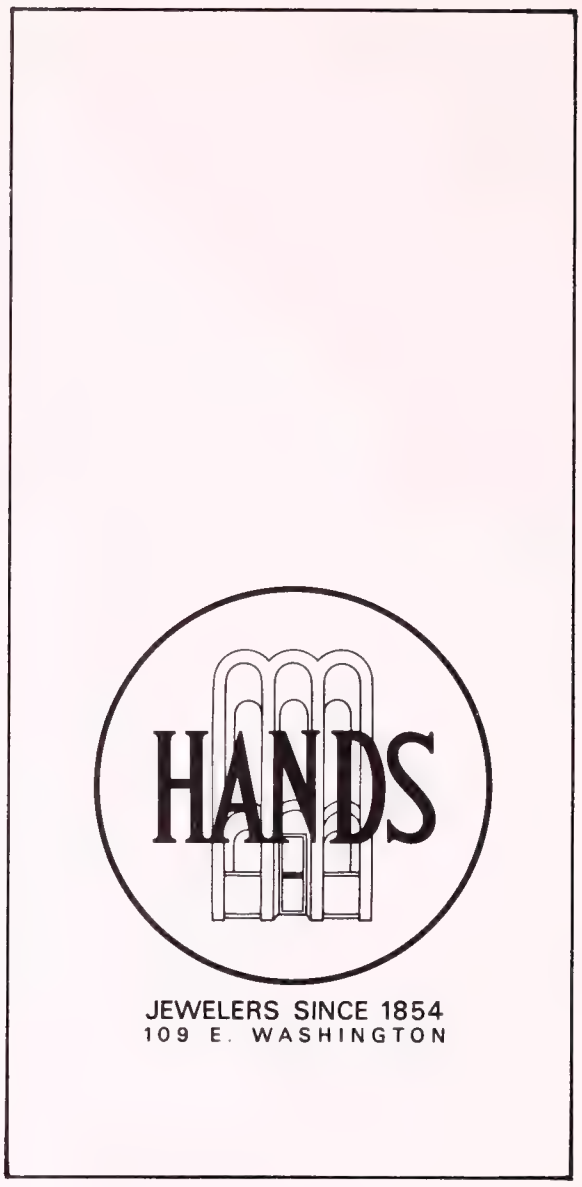
JOHANNES BRAHMS

Symphony No. 2 in D, op. 73

Program note by John N. Burk

Looking back over the ninety-odd years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms



they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore."

The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remarks one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's *Dramatic Symphony,* which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is—bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved—the most enduringly popular of all.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Second Symphony for RCA.

Program notes copyright © 1975 by the Boston Symphony Orchestra, Inc.

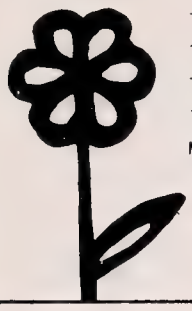
BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, Music Director

COLIN DAVIS, Principal Guest Conductor

Joseph Silverstein, Assistant Conductor

First violins
Joseph Silverstein / *concertmaster, Charles Munch chair*
Emanuel Borok, Max Hobart
Rolland Tapley, Roger Shermont
Max Winder, Harry Dickson
Gottfried Wilfinger, Fredy Ostrovsky
Leo Panasevich, Sheldon Rotenberg
Alfred Schneider, Stanley Benson
Gerald Gelbloom, Raymond Sird
Ikuko Mizuno, Cecylia Arzewski
Amnon Levy



Every Bloomin' Thing

FLORAFAX
TELEFLORA
FTD

108 EAST COLLEGE • IOWA CITY, IOWA 52240 • PHONE (319) 351-7242

Second violins
Clarence Knudson / *Fahnestock chair*
Marylou Speaker, Michel Sasson
Ronald Knudsen, Leonard Moss
William Waterhouse, Laszlo Nagy
Michael Vitale, Spencer Larrison
Darlene Gray, Ronald Wilkison
Harvey Seigel, Bo Youp Hwang
Victor Yampolsky, Jerome Rosen

Violas
Burton Fine / *Charles S. Dana chair*
Reuben Green, Eugene Lehner
George Humphrey, Jerome Lipson
Robert Karol, Bernard Kadinoff
Vincent Mauricci, Earl Hedberg
Joseph Pietropaolo, Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin / *Philip R. Allen chair*
Martin Hoherman, Mischa Nieland
Jerome Patterson, Robert Ripley
Luis Leguia, Carol Procter
Ronald Feldman, Joel Moerschel
Jonathan Miller, Martha Babcock

Basses
Henry Portnoi / *Harold D. Hodgkinson chair*
William Rhein, Joseph Hearne
Bela Wurtzler, Leslie Martin
John Salkowski, John Barwicki
Robert Olson, Lawrence Wolfe

Flutes
Doriot Anthony Dwyer / *Walter Piston chair*
James Pappoutsakis, Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg, John Holmes
Wayne Rapier

English horn
Laurence Thorstenberg

Clarinets
Harold Wright / *Ann S. M. Banks chair*
Pasquale Cardillo, Peter Hadcock
(E-flat clarinet)

Bass clarinet
Felix Viscuglia

Bassoons
Sherman Walt / *Edward A. Taft chair*
Ernst Panenka, Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavaloski / *Helen Sagoff Slosberg chair*
Charles Yancich, Harry Shapiro
David Ohanian, Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla, André Come
Rolf Smedvig, Gerard Goguen

Trombones
William Gibson, Ronald Barron
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth / *Sylvia Shippen Wells chair*

Percussion
Charles Smith, Arthur Press *(assistant timpanist)*
Thomas Gauger, Frank Epstein

Harps
Bernard Zighera, Ann Hobson

Personnel manager
William Moyer

Librarians
Victor Alpert, William Shisler

Stage manager
Alfred Robison

Staff of the Virgil M. Hancher Auditorium

James Wockenfuss, *Auditorium Director*
Reynold Peterson, *Assistant Director*
Christopher Williams, *Technical Director*
Mary Bacon, *Box Office Manager*
Loren Hickerson, *Media Relations*

MUSEUM OF ART

Two photographic exhibitions containing some 30 works apiece and focused on totally different subjects will be presented at The University of Iowa Museum of Art in April and May.

Spurring reforms through photographic surveys of social conditions was the major objective of the photographs by Lewis W. Hine, a native of Oshkosh, Wisconsin, who died in 1940. His works will be shown April 1-30 at the Museum.

After using photography as a teaching aid, Hine began his first documentary series on immigrants at Ellis Island in 1905. Later he became a photographer for the National Child Labor Committee, dramatizing the tragedy of child labor through photographs. This led to his use of his camera for a positive interpretation of the dignity of labor.

Hine published two books, *Men at Work: Photographic Studies of Modern Men and Machines,* 1932, and *Through the Threads: An Interpretation of the Creation of Beautiful Fabrics,* 1933.

The U of I exhibition will include some of his Ellis Island photos and photos which he made in American cities and industrial plants.

Photographs by Lynn Lown, Santa Cruz, New Mexico, photographer, will be shown from May 1 through June 1. Many of his works are landscapes and were made in several sections of the United States.

A native of Iowa Falls, Lown attended Ellsworth College in Iowa Falls and earned a B.F.A. degree in art from The University of Iowa in May, 1971.

The large exhibition of art from the collection of Ulfert Wilke which opened March 23 will be shown through May 3. Besides African, Oriental and Oceanic art, this show includes many works from American Indian tribes and a number of paintings and watercolors by contemporary artists.

Among the latter are works by Robert Motherwell, Lyonel Feininger, Roy Lichtenstein, Julius Bissier, Eugene Berman and Ray Parker.

The catalogue for the exhibition of 386 works from the Wilke Collection contains 166 illustrations, with 12 in color, and extensive excerpts from handwritten journals which Wilke has kept over the years. Wilke will retire as director of the U of I Museum of Art July 1.

Paintings by Hugo Weber, a native of Switzerland who died in 1971, will be shown at the U of I Museum from May 10-June 10. Weber taught at the Institute of Design of the Illinois Institute of Technology in Chicago for nine years beginning in 1946. He lived in Paris from 1955-1960, then moved to New York.

In America Weber became involved in abstract expressionism and in the early 1960s created a number of abstract introverted portraits.

Unusual exhibitions of quilts and tapestries will be shown at the U of I Museum during June and July.

Titled "Pennsylvania Quilts," 35 quilts from the Grete Holst Evans Collection will be exhibited from June 15-July 15. This show is being circulated by the International Exhibitions Foundation, Washington, D.C.

Chosen for their historic association, their distinction of technique and their brilliant color and varied designs, all of the quilts in the Evans Collection were purchased in Pennsylvania. Patterns used in patchwork and applique during the eighteenth and nineteenth centuries which are represented in the collection include the Log Cabin design, the Baby's Blocks pattern, the Tulip pattern and the Rose of Sharon.

Tapestries by Trude Guermonprez, a native of Austria, will be exhibited at the Museum from June 16-July 20. Educated at Black Mountain College, the San Francisco Art Institute and the California College of Arts and Crafts, Ms. Guermonprez is now chairwoman of textile arts at the last-named institution, located in Oakland, Calif.

Her works may be seen in the Johnson Wax Collection, the Museum of Contemporary Crafts in New York, the Oakland Art Museum and the St. Paul Gallery and School of Art.

Ms. Guermonprez will give a workshop on sculptural weaving from June 9-13 at the U of I Department of Home Economics.

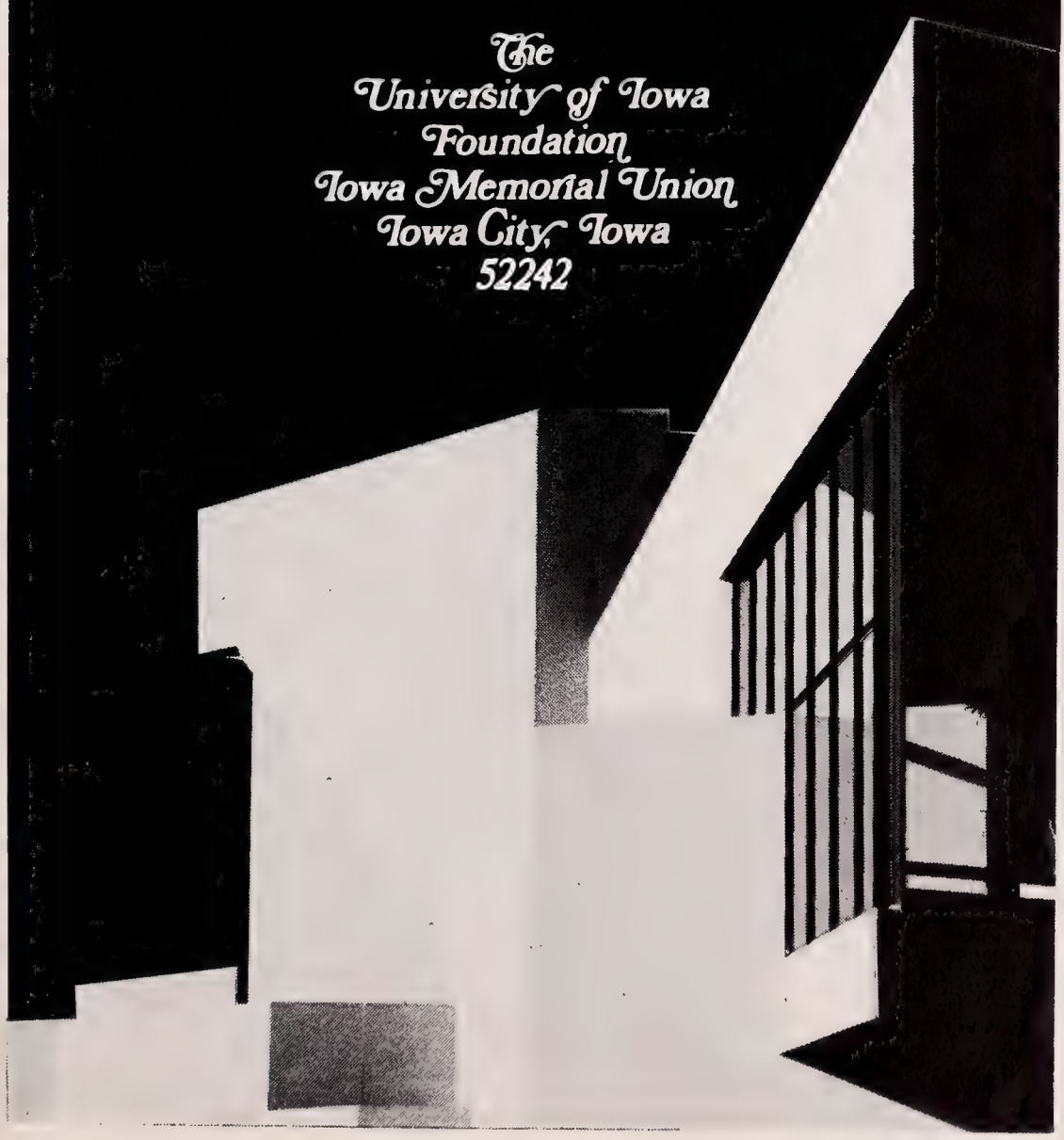
TOWARD A CULTURAL LEGACY– HANCHER AUDITORIUM

To continue to offer stimulating programs of superior quality, Hancher Auditorium invites both program patronage and gift support.

Private gifts not only will support programming but also will insure the continuing technical superiority of an auditorium which truly is a national showplace for the performing arts.

To help provide a future of enrichment, join those who have given to the Hancher Auditorium Fund through the University of Iowa Foundation. University faculty and staff members may, if they wish, authorize payroll deduction for the Hancher Fund.

The University of Iowa Foundation
Iowa Memorial Union
Iowa City, Iowa
52242



calendar

Iowa Center for the Arts

PERFORMANCE TIME IS 8 P.M., EXCEPT AS NOTED. FOR TICKETED EVENTS, TICKETS AVAILABLE FROM HANCHER BOX OFFICE, EXCEPT AS NOTED.

April 12 (Sa)
FACULTY PERCUSSION QUARTET
John Beckford
Robyn Schulkoski
Howard Meeker
Thomas L. Davis
1:30 p.m.
Harper Hall

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, conductor
$8.50/$7.50/$6.50
Hancher Auditorium

April 14 (M)
U OF I KANTOREI
Don V Moses, conductor
Works by Ligeti, Monteverdi, Schütz, Byrd, Brahms
Clapp Recital Hall

April 16 (W)
UNIVERSITY SYMPHONY BAND
Frank Piersol, conductor
Hancher Auditorium

April 18 (F)
CAMERATA SINGERS
with chamber orchestra
Richard Bloesch, conductor
Works by Bach, Cornelius, Brahms, Tallis, Reutter, Schütz
Clapp Recital Hall

U OF I DANCE COMPANY
$2.50
Macbride Auditorium

April 19 (Sa)
U OF I DANCE COMPANY
2 p.m. and 8 p.m.
$2.50
Macbride Auditorium

April 20 (Su)
U OF I JAZZ BANDS
Morgan Jones and Carl Chevallard, conductors
3 p.m.
Clapp Recital Hall

COLLEGIUM MUSICUM
Edward L. Kottick, conductor
"And Greet Eliza with a Rhyme"
An Elizabethan entertainment
Clapp Recital Hall

April 21 (M)
ELECTRONIC MUSIC STUDIO CONCERT
A concert of first performances
Clapp Recital Hall

April 23 (W)
IOWA BRASS QUINTET
John Beer, trumpet
Charles Sheppard, trumpet
Paul Anderson, French horn
John Hill, trombone
Robert Yeats, tuba
Clapp Recital Hall

April 25 (F)
PEOPLE UNLIMITED
Rob Nassif, musical director
$1.50
Clapp Recital Hall

April 26 (Sa)
THE MARRIAGE OF FIGARO
Mozart's opera in English
(Iowa Center for the Arts Production)
$4.00
Hancher Auditorium

PEOPLE UNLIMITED
Clapp Recital Hall

April 27 (Su)
THE MARRIAGE OF FIGARO
$4.00
2 p.m.
Hancher Auditorium

BAROQUE TRIO
James Lakin, oboe
Eldon Obrecht, basso da camera
Sven Hansell, harpsichord
with Leopold LaFosse, violin
Betty Bang Mather, flute
Clapp Recital Hall



名園

MING GARDEN
CHINESE COOKING

For refreshments in an exotic garden lounge . . . and superb Chinese dishes expertly prepared . . .

Dine and enjoy friendship with your guests and friends at the Ming Garden.

MING GARDEN

Highway 6 West,
Coralville, Iowa
338-3761